

# OUR MUSICAL FESTIVAL COMPETITION.



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### Quality, Not Quantity.

By P. P. ECKERSLEY.

[I seem a long time since the Strike. But we have had such a deal of correspondence on the subject of "Why was the transmission louder during the Strike?" that I should like to take this opportunity of explaining to readers of *The Radio Times* the reasons for their improved reception.

These are facts:—

1.—The mechanism of broadcasting relies upon the fact that we can increase and decrease the intensity of ether waves by "modulating" the very high frequency currents in the aerial of the transmitter.

2.—There is a limit to the extent we can vary these waves without introducing some distortion.

3.—If we admit distortion, we can modulate the waves to a very much greater extent, and so produce louder signals, than if we rigidly refuse to have any more distortion than is necessary, having regard to our present knowledge of technique.

4.—The better the quality of reproduction in receiving-sets, the more distortion shows up.

Thus, for a moderate receiving set the distortion incident to introducing deeper modulation may be almost unnoticeable. For a very good receiving set, distortion on overstepping the limit is immediately apparent.

In brief, there are two aspects of our transmission: firstly quality, and secondly

quantity. We can have only a given quantity (i.e., loudness of received signal) for a good quality (judged on first-class sets). If

we perfectly introduced in the receiver. Once we sacrifice at our end quality for quantity, then the former desirable attribute

can never be obtained by the pioneers of faithful quality reception. We look to the listener to have a real factor of safety, so that when, in the interests of quality, quantity must be reduced in the transmission, then the lack of signal strength is not noticeable by the model listener; he merely makes some slight adjustment to introduce more volume at his end.

But the Strike called for special measures. We knew that the one thing of paramount importance was that the news should reach everyone. We knew that a sacrifice of quality in speech would not mean so severe a sacrifice in intelligibility as to defeat its own ends. We knew that there was the possibility of organised interference, not by serious people, but by the hoodlums, of the ether; just as there was, to a limited extent, interference with other liberties, not by serious people, but by irresponsible youths and fanatics.

So it was, during the Strike, we felt that the emergency called for special measures, and we definitely sacrificed quality of reproduction of speech for quantity; we admitted "blasting," as this form of distortion is called, and we gave listeners generally

(Continued overleaf in column 3.)

#### THIRTEEN DON'TS FOR LISTENERS.

1. **DON'T OSCILLATE**
2. Don't forget that when you oscillate, you are spoiling the pleasure of hundreds of other people.
3. Don't forget that when your receiver is oscillating, you cannot get the best results from it.
4. Don't sacrifice quality of reproduction for volume of noise.
5. Don't attempt to get on two valves all that your neighbours say they get on three.
6. Don't deliberately oscillate your receiver in order to revenge yourself upon a neighbour who is oscillating; it only makes it worse for others.
7. Don't try to improve your tuning if your results are satisfactory.
8. Don't try to work a loud speaker from a single valve.
9. Don't search for distant stations by their carrier waves.
10. Don't forget that the B.B.C. issues an anti-oscillation pamphlet free on application.
11. Don't forget that when you oscillate, you are disobeying the regulations printed on your licence.
12. Don't forget that reaction should be the last adjustment and not the first.
13. **DON'T DO IT!**

we sacrifice perfection of reproduction, we can get more quantity.

The policy of the B.B.C. has always been to concentrate upon quality, and to let quantity take its proper place in the scheme of things. Quantity is a factor which can



# The Intimacy of the Loud Speaker.

## By "Philemon."

It must not be a very loud speaker. The wise man's advice is that we should tune in for clearness, rather than for strength; and, when you get clearness with just sufficient strength to make listening easy, there is an intimacy about the loud-speaker which is really very alluring.

We, I admit, are lucky; for our loud-speaker is not one of those which is shaped like a huge conch-shell, and gives you the impression of a giant opening his huge mouth and shouting to the universe over the top of a wall; but it is a disc of brown paper made taut like a drum. Furthermore, it stands in a dim corner of our sitting-room, which—lucky again!—is lined with old greyish-brown oak panelling; so that, by a kind of protective colour mimicry, the brown disc is extremely inconspicuous.

It was rather amusing the other morning when the parlourmaid, Jane, a priceless treasure of the old-fashioned sort, who had just come in to me, happened to be in the room attending to the fire or something, when, at ten of the clock, a pleasant voice and obviously of the male gender, said: "Good morning, everybody!"

Jane, taken somewhat by surprise, turned, and before she quite realized who had greeted her, "And good morning to you, sir!" she said. She had got the intimacy of the thing, you see, right from the start.

### A Distinguished Visitor.

In the evenings, when our little room is lit only by firelight or by a shaded lamp, beneath which someone is sitting reading or busy at embroidery, the loud-speaker in its dim corner is invisible. If you looked round to see it, you would not know that it was there. The room is very quiet; faint shadows cast by the firelight quiver on the oaken walls; the cat is asleep on the hearth, and Mr. Cloud Biggs has promised to come and play Bach to us.

On the very point of time, a voice which with a little imagination might easily be that of a very superior butler, supposing we had one, announces Mr. Biggs, and the door closes softly. There is no need for us to indicate to Mr. Biggs the baby-grand piano which is open and waiting for him, because he has been here before and knows his way about. He does not even require to adjust the stool. He plays to us—to us two sitting there among the easy *Padams*—the *A Flat Minor* and the *A Major*, and then, barely allowing us time to thank him, goes out as quietly as he came in. The firelight still flickers; the cat still sleeps on the hearth; but the echoes of great music are about the room.

The intimacy of it! The quiet, homely, friendly intimacy of it!

### The Mythical Eight Million.

A few nights ago, Lord Grey of Fallodon paid us a personal visit, came all the way down from the heights of his lordship and from his fishing in Scotland, to give us—us!—his view on the industrial crisis.

The graciousness of it!

It is useless for you to tell us that he was speaking at the same time to probably eight million others. That is one of your fancies! You are pulling our leg! We do not believe in those eight million! They were not there. Nobody was there except just our two selves. We were there, and we ought to know! Our awareness was not that of being one of a crowd of eight million, but of having the great man all to ourselves.

We call it a miracle, and never cease to wonder at it; that the immense organization of the B.B.C. with its studios and offices, its intricate corridors, its terrible closed doors with "Danger" painted on them, should have come into existence for no other purpose than to make appointments on our behalf,

down here in the wilds of the country, with Mrs. Patrick Campbell to recite to us, and with the Archbishop of Canterbury to preach to us!

Jane, who is getting on in years and clings to her religion, loves the church services. A chair is set for her near to the loud-speaker in the shadowed corner of the room. She sits erect. In a whisper scarcely audible she follows the familiar hymns and prayers, and when, the other Sunday night, the Archbishop had spoken for a quarter of an hour quietly and impressively into her very ear, as if he and she were alone together, and had told her to walk worthily of the vocation wherewith she had been called, she said to her mistress: "Isn't it wonderful, madam! He might have been speaking here in this very room, and to nobody but me! Fancy! The Archbishop—and me!"

Headphones, I imagine, make the machinery of the thing too instant, and emphasise the sense of listening to what is at a distance; but a loud-speaker, tuned for clearness, and at not more than *vox humana* strength, gives an extraordinary illusion of intimacy.

But the setting must be prepared; the instrument should be conveniently and cunningly concealed, and not set blatantly upon a table, like a voice crying from the house-tops, or like a precocious infant set up aloft to recite "Casablanca" to a family party!

### SHAKESPEARE'S HEROINES.

WE are glad to announce that Mr. Charles Ricketts, R.A., has generously contributed a series of original black-and-white drawings to the booklet of Shakespeare's Heroines which the B.B.C. will publish shortly for the benefit of the Stratford-on-Avon Shakespeare Memorial Fund. The following characters will be depicted: *Rosalind*, *Lady Macbeth*, *Juliet*, *Portia*, *Desdemona*, *Beatrice*, *Viola*, *Ophelia*, *Cleopatra*, *Katharine the Shrew*, *Hermione*, *Katharine of Aragon*. These twelve plates in black and white with one colour plate will be published, each with a short descriptive article, in an attractive little volume, and a number of distinguished authorities on the drama will contribute introductory notes.

The volume will be on sale shortly at the price of 2s. net, and the entire profits will be devoted to the Memorial Theatre Fund.

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### IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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## Quality, Not Quantity.

(Continued from the previous page.)

a louder signal. A louder signal, it is repeated, but a distorted signal.

"Why?" asks the disgruntled listener, who for the first time had a factor of safety automatically given to his set. "Why do you not continue? Why should I be deprived of a signal you can demonstrably give me?"

The reply is that we must play for the future when the listener, too, will have a real factor of safety in his set; when his set will be the first to protest, in the bad quality it will give, against a foolish policy of worshipping quantity before quality.

We will not budge from the position, even though it may be in some measure unpopular, of asking people to be thankful when circumstances permit of a louder signal rather than being angry when circumstances compel a weaker. We take up our stand upon quality of reproduction, and ask listeners to have a set which will not worry about quantity, which it is up to them to obtain.

The above forms a basis on which to appeal to all to have a factor of safety—a set which takes the rough with the smooth, which on its *piano* passages still gives a signal. If you go to a concert, you do not complain that the composer has written bars 45 to 80 *ppp*—your ear has got a factor of safety, and when suddenly *ppp* becomes *fff*, you don't say: "Why shouldn't it all be *fff*?" If you are deaf, yes! But no wireless set need be deaf.

For all sets, let there be this golden rule—let there be a good aerial. The more inadequate the aerial, then, for a given set the more "deaf" it will be, and you will have to add expensive aids to hearing, when all might be done so inexpensively with a good aerial.

If we do a transmission from an "echoey" hall of a piece with little light and shade, we can make it ever so much louder than one from a damped room in which the edges will become harsh unless the general volume is cut down. The differences between light and shade of a musical piece must be maintained, if we are to give an artistic effect.

Listeners must trust us to keep that correct balance between quantity and quality. Have a set which never worries about the power, and you will be helping us as much as we want to help you. The Strike was a time of exceptional emergency, when exceptional steps had to be taken; but we should be prejudicing the future were we to take any but the long view, which sacrifices volume for faithfulness of reproduction.

We ask you, the listener, to remember that you are responsible for quantity, we for quality. We are doing our very best—won't you help us at your end?

LIVERPOOL STATION will broadcast another concert from the Crane Hall on Monday, July 5th. Besides the station's Symphony Orchestra (conducted by Mr. Frederick Brown), two popular Liverpool artists will appear: Mr. Stephen Wearing (pianist) and Mr. Lowys James (baritone). An attractive programme has been arranged which includes Beethoven's *Piano Concerto No. 5* ("The Emperor") and Saint-Saëns's delightful and seldom-heard *Carnival of Animals*.



# Official News and Radio Gossip.

## The Prince of Wales at the Albert Hall.

THE meeting at the Royal Albert Hall arranged in connection with the National Savings Movement, which was postponed owing to the strike, has now been fixed to take place on Friday, July 8th, when some of the speeches, including that of the Prince of Wales, will be broadcast from London and other stations. The proceedings start at 7 p.m.

## The Seaside in Your Home.

Over a dozen concert parties relayed from various seaside and holiday resorts will be broadcast from London and other stations during the summer months. Those which can so far be mentioned are Ramsgate, Wednesday, June 30th; and Felixstowe, Friday, July 8th. On Saturday, July 10th, band music will be given from Clacton.

## Music in the Park.

Another relay of park band music will be given from Hyde Park between 8 and 9.30 p.m. on Thursday, July 8th, with vocal interludes from the Studio. This will be followed by variety items at 10 p.m.

## A New Radio Revue.

Arrangements are in hand to produce a new revue, somewhat varied in type from its predecessors, for inclusion in the London programme on Saturday, July 26th.

## "Winners."

A new edition of "Winners," in which will be introduced numerous melodious recollections from revue and variety entertainments, will be given from London and other stations between 8 and 9.30 p.m. on Saturday, June 26th.

## Magna Charta Day.

A service to commemorate the signing of Magna Charta, which is to be held on Runnymede, Egham, opposite Magna Charta Island, on Sunday afternoon, June 27th, is to be relayed through the London and Coventry Stations. The proceedings begin at 3.15 p.m. The Lord Chief Justice, Lord Hewart, will deliver an address. The service will be attended by representatives of the various religious, scholastic, political, municipal, and other parochial bodies and societies in the district. Music will be provided by the Egham and District Prize Band and the massed choirs of the local churches.

## A "Double" Play.

Included in the London programme on Tuesday, June 22nd, will be an item by Mr. Reg. Palmer and Miss Mamie Watson, two well-known comedy artists, who will give an interesting patter and vocal turn. On the same evening an experiment is to be made in broadcasting what is described as a "double" play. First, listeners will hear a little drama, followed by a comedy sketch, after which the two plays will be given together. The result promises to be really humorous.

## Opera and Variety.

Excerpts from the opera *Manon*, relayed from Covent Garden, will be broadcast from London and other stations between 10.15 and 10.35 p.m. on Friday, June 26th. In a variety programme which will follow, Messrs. Layton and Johnstone (synchronized duettists), who have already made several

successful appearances before the microphone, will be heard. Mr. Sidney Firman, conductor of the London Radio Dance Band, will contribute some favourite melodies on the violin, and Miss Mabel France is giving some of her quaint "Aunt Maria" impersonations.

## Another Variety Programme.

Seals, the celebrated banjoist, has been engaged to appear in a variety programme to be broadcast from London on Monday, June 28th. In the same programme, Mr. Lawrence Baskcomb will contribute some more of his original songs at the piano,

when Mr. Frank Shield, an ex-naval diver, will descend from the parapet of the County Hall, Westminster, into the Thames and describe to listeners a little trip of exploration on the bed of the river. Some special diving apparatus has been provided by Messrs. Siebe Gorman and Co., Ltd., Marine Engineers, of Westminster Bridge Road, London, and Mr. Shield will have a microphone fitted in the helmet of his diving-suit. Before the actual diving, a talk prepared by Mr. Shield on the subject will be broadcast, so that listeners will be able to follow the subsequent experiment with greater appreciation.

## The Mothers' Union.

Part of the proceedings of the fiftieth anniversary of the foundation of the Mothers' Union, which will be held at 2.30 p.m. on Thursday, June 24th, at the Royal Albert Hall, will be broadcast from the London Station. It will include an address by Mrs. Hubert Barclay on the aims and objects of that well-known movement.

## "The Vicar of Mirth."

The Village Concert, presided over by Vivian Foster, "the Vicar of Mirth," will be broadcast from Coventry between 8.45 and 9.30 p.m. on Tuesday, July 6th, as promised to listeners to the High-Power Station who were not allowed to hear when it was given from London some weeks before.

## Verdi's "Rigoletto."

The whole of Verdi's opera *Rigoletto* will be broadcast from London and other stations on Wednesday, July 7th, beginning at 8.30, when Acts I and II will be given before the second General News Bulletin, followed by Acts III and IV, between 10 and 11 p.m. Although final details have not yet been decided, the opera will probably be given at the Chelvi Galleries.

## Last Chelvi Galleries Concert.

The sixth and last of the B.B.C. Spring Series of Chamber Concerts at the Chelvi Galleries, Chelsea, which have given much pleasure to many listeners, both in the hall and in their own homes, will be given on Monday, June 21st, by the Virtuoso String Quartet, Mr. Dale Smith (baritone), and Miss Sidonie Gossens (harpsichord). Novelty of the evening includes Eric Fogg's setting of Keats's "Ode to

a Nightingale" for baritone with string quartet and harp. This will be its first London concert performance, although it has been broadcast from "2LO" before. It was originally given by Mr. Dale Smith at Manchester, and he is a unique interpreter of its qualities. Another novelty is a Suite of three *Water-colours* for string quartet by another British composer, John Foulds, chiefly known for his *World Requiem* and incidental music to at least twenty-one plays, including the recent production of *Henry VIII* in London. An early Beethoven quartet, a group of songs by Dowland, whose tercentenary we celebrate this year, and Arnold Bax's *Harp Quintet* are also included. The last two items, however, will not be broadcast, as they will be performed after 9.30 p.m. It is hoped that music lovers will support the Series once again by coming to this concert.

(Continued overleaf in column 3.)



LONDON'S GIANT AERIALS.

From these steel-lattice, self-supporting aerials "2LO's" transmissions are sent out into the ether. They tower 130 feet above the roofs of Oxford Street, and each weigh about ten tons.

and Miss Alma Barnes, an artist who has just arrived in this country from America, will be heard, with her partner, in some fresh syncopated and straight numbers and will give some vocal imitations of the mandoline and violin. There will also be items by Messrs. Clapham and Dwyer, cross-talk comedians.

## "Remnant Acre."

The London programme between 8 and 9 p.m. on Thursday, June 24th, will consist of music by the St. Hilda's Colliery Band and a play entitled *Remnant Acre*, by Dion Titheradge. The play is a story of a bargain driven by a clever woman who taught a grasping employer that the price and value of a thing may differ considerably.

## A Broadcast from Under the Thames.

A novel item will be included in the London programme at 10.10 p.m. on Monday, July 5th,



# Pieces in the Programmes.

## A Weekly Feature Conducted by Percy A. Scholes.

### LISZT'S "MAZEPPA."

(CARDIFF, SUNDAY.)

**M**AZEPPA was a seventeenth-century Russian who became a page at the Court of the King of Poland. Being found in an intrigue with a nobleman's wife, he was bound naked upon a horse, which was turned loose into the wilds of the Ukraine.

Subsequently, he became a great man among the Cossacks, and a favourite of Peter the Great. His ambition and treachery later brought him low, and he died in poverty.

Liszt's Tone Poem (which he expanded from a pianoforte piece) is built upon a poem in *Les Orientales*, by Victor Hugo, who took Byron's *Mazeppa* as the basis for his work.

The furious ride is vividly depicted in the opening of the work. Then a note of heroic pathos is sounded in the chief theme (with its short upward rushes to prominent notes of the melody), given out by String Basses and Trombones. It is metamorphosed, according to Liszt's method, appearing several times in varied settings, and so creating different emotional impressions.

A section in slower time, made up of little motives from the dominating melody and beginning on Bassoon and Clarinet, depicts the miserable plight of the hero when, his horse having fallen dead, he lies "prostrate, wretched, all spotted with blood. The cloud of birds circles round him and steps; many an eager beak longs to gnaw his eyes, burning with tears."

A brief passage leads to a martial epilogue, illustrating the promise in the poem of Mazeppa's future glory. The March has as its middle section a Cossack tune of the Ukraine, that centres largely, at its start, about one or two notes. In the March we have still another appearance of the principal theme.

### HANDEL'S "FIREWORKS" MUSIC.

(NEWCASTLE, SUNDAY.)

In the autumn of 1748 the Peace of Aix-la-Chapelle brought to an end the war that ensued on the accession of Maria Theresa to the Austrian dominions.

Six months later, a great public celebration was held in the Green Park. A magnificent firework display was the main delight of the twelve thousand people who paid half-a-crown a head for admission. For this event Handel wrote an Overture and some incidental music to accompany the fireworks.

For an open-air occasion, of course, sonority was more to be sought than subtlety, and the effects in the original score (largely for wind instruments) are accordingly very broad.

Three of the four Movements which Sir Hamilton Hurty has arranged for the modern Orchestra are being played on this occasion.

I. The Overture which opened the ceremony begins, in the customary way, with a long Slow Introduction, leading into the main body of the Movement, in which a fanfare of Trumpets and Drums is followed by gay strains from the Strings, Oboes, and Bassoons. Strings and Woodwind answer each other most of the way, the Trumpets throwing in a frequent flourish.

II. In the *Scilian Style*. Here the Muted Strings alone present a smoothly-flowing tune in the style of those country dances, popular in Sicily, that Handel got to like so well when he lived in Italy in his young days.

Each of the parts is divided up (Violas and Cellos, for instance, playing the opening phrases in four parts), so that we have a rich web of sound, a monochrome with a great variety of shades.

III. *Minuet and Trio*. This is a solid, dignified piece in the older, slower Minuet style. Horns, Trumpets, and Drums impart a majestic tone to it.

The Minuet proper is in two sections, each repeated. The contrasting minor-key Trio succeeds, with its two sections, each first given by Woodwind and repeated by Strings.

The Minuet, in still greater pomp, returns to wind up the Suite.

### GRIEG'S STRING QUARTET, Op. 27.

(MANCHESTER, SUNDAY.)

Grieg said that he wrote this Quartet when he was seeking peace and refreshment in the country, after a time of spiritual restlessness and sorrow.

I. After a short Introductory section in slow time, the First Main Theme comes, agitatedly. This is a phrase from one of his songs, the melancholy *Minstrel's Song*.

The Second Main Theme, soft and tranquil, will be recognized as the basis of the slow Introduction.

These themes, in contrasted moods, are discussed and developed, the Movement being rounded off by a Coda that brings in, first, a Cello's statement of the theme of the Introduction, and then a swift concluding passage based on the Second Main Theme.

II. This is a Romance, graceful, tender, and intimate. It opens with a Cello melody in a major key, in two sections, each repeated.

Now comes a contrast—an agitated section in a minor key, in Variation form. The First Violin has the theme first, and then successively the Viola, First Violin again, and Viola with Cello in octaves, take it up and deal with it, using a certain amount of varied detail.

The slower opening section returns, and the Movement weaves to its end with various references again to its two chief tunes.

III. *Intermezzo*. This is in the rhythm of the Norwegian Halling dance, that is allied to the Scottish Reel and Strathspey. Its chief theme, after a rough Introduction, is in graceful waltz style.

This is developed, and then a contrasting episode of some violence brings us to the middle section, or Trio, in lively two-time. The repetition of the waltz portion concludes the Movement.

IV. Here, again, the theme which introduced the first Movement is heard, but only for a few bars. It is pushed aside by a gay dance in the Saltarello style, in which a hopping step is prominent (three bits in a beat, the middle bit often being skipped over silently). A middle section still keeps up the sprightly progress, but goes along in steadier time, two bits to a beat instead of three.

References to the *Minstrel's Song* theme will be found, for Grieg seems in this last Movement to have aimed at blinding his quartet together.

### MACCUNN'S "LAND OF THE MOUNTAIN AND THE FLOOD."

(BIRMINGHAM, SUNDAY.)

Hamish MacCunn's untimely death during the war years, at the age of forty-eight, deprived us of a composer who responded finely to the influences of nationality. His Tone Poems based on Scots subjects, and his Operas, *Jeannie Deans* and *Diarmid*, show delicacy, insight, and a power of graphic expression. His Concert Overture, *Land of the Mountain and the Flood*, written while MacCunn was a student at the Royal College of Music, has as a motto the familiar passage from Scott's *Lady of the Lake*, beginning "O Caledonia, stern and wild, meet nurse for a poetic child!"

The typically Scots First Main Tune comes at once, on the Cellos.

A new Clarinet phrase leads, through various keys, to the Second Main Tune, like an old love-balled (Second Violins).

These subjects are worked up into a romantic and exhilarating celebration in music of the beauties of the composer's native land.

## Official News and Radio Gossip.

(Continued from the previous page.)

### A Sussex Programme.

Daventry will on Thursday, June 24th, transmit a "Sussex Programme," relayed from the Bournemouth Station and taken from the Mansfield Hall, Worthing. This was originally arranged for May 13th, but was postponed owing to the strike. It has been arranged by the Bournemouth Station, in conjunction with the *Worthing Herald* and *Sussex County Herald*, which newspapers are offering substantial cash prizes to listeners who succeed in placing in correct order six most popular items according to ballot. Coupons appear in all editions of these papers, but entries may be made on a plain sheet of paper if accompanied by three penny stamps which will include postage. They should be addressed to *Herald* Offices at either Eastbourne, Lewes, or Worthing, and a copy of the paper will be forwarded in due course.

### From Bournemouth to Daventry.

A concert from the Winter Gardens, Bournemouth, is to be broadcast through Daventry Station between 8 and 9.30 p.m. on Thursday, July 8th. This is in response to numerous requests.

### T.T. Motor Races.

A Fantasia on the T.T. motor races, which has been specially arranged by Major Vernon Brook, will be broadcast from the Birmingham Station at 8 p.m. on Monday, June 21st. The history, aims, and objects of the famous Isle of Man races will be given in a descriptive talk, followed by a scene depicting the senior event of the competitions, including the start of the competitors. An attempt will also be made to broadcast incidents of the race and the arrival of the winner at the grand stand. Announcements regarding these incidents will be made by the Clerk of the Course during its progress. Appropriate music will be furnished by the Station Orchestra.

### Another "Request" Programme.

Birmingham listeners are asked to forward the names of pieces they would like to hear played during a request programme to be broadcast from their local station on Tuesday, June 22nd, but their selections must reach the Studio by the first post on Monday, June 21st. As many as possible of the items sent will be played between 8.40 and 9.30 p.m., and for the most correct entry of the titles of these—incidentally, they will be given unannounced—a prize of one guinea will be awarded.

### A Birmingham Pupils' Concert.

An interesting outside broadcast takes place from Birmingham at 7.30 p.m. on Wednesday, June 23rd, when a String Orchestral Concert by the pupils of the Birmingham and Midland Institute, directed by Messrs. Percy Hall and T. Henry Smith, will be relayed from the Institute.

## "THE RADIO SUPPLEMENT" CHANGES ITS NAME.

AS most of our readers are aware, the British Broadcasting Company, in its desire to extend its service to listeners, decided last year to produce a weekly journal dealing especially with the international aspects of Radio. While the title chosen for the new journal, "The Radio Supplement," seemed to express well enough the original scope of the journal—an addendum to *The Radio Times*—giving Dominion and Foreign programmes and news, it is now generally felt that the time has arrived when a change of title is desirable. With the issue of June 18th, therefore, "The Radio Supplement" will become "WORLD RADIO." It will continue to embrace in its interests broadcasting the world over, with the exception of this country, which is, of course, the special field of *The Radio Times*.



# PEOPLE YOU WILL HEAR THIS WEEK.



[Faughon & Freeman.  
Miss ELSA MACFARLANE, who will sing at London on Friday, June 18th.



[Dunlop & Widdie.  
Miss LAURA DOWIE, the popular actress, will be heard as Viola in "Twelfth Night" from London and other Stations on Sunday, June 13th.



YVETTE, "the Quaint Comedienne," will broadcast from Cardiff on Thursday, June 17th, and from Birmingham on Friday, June 18th.



[Fennell Bros.  
Mr. EDWARD MITCHELL (Pianist) will contribute the 7.25 p.m. Week's Musical Feature, when he will play works by Scriabin.



[Faughon & Freeman.  
Miss HELENE CHAPPY, who will take part in the English Cigarette programmes on Saturday, June 19th (London, Coventry, and other Stations).



Mr. FRANK WEBSTER (Tenor) will sing at Belfast on Monday, June 14th.



Miss ADELINA LEON (Soprano) will be heard by London and other listeners on Friday, June 18th.



Miss VIOLET GODFREY (Soprano) will broadcast from London on Tuesday, June 15th (S.B.), in other Stations.



Mr. ALBERT SANDLER, whose playing with the Grand Hotel Orchestra, Eastbourne, will be S.B. to various Stations on Friday, June 18th.



## Listeners' Letters.

## What is Popular Music?

[Listeners are reminded that we do not accept anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is 20, Abchurch Lane, London, E.C. 4.]

IN his article "In Defence of Popular Music" in a recent issue of your paper, Mr. A. W. Ketelbey preaches a doctrine that is dangerous to music. No sensible lover of the art would deny that much of what Mr. Ketelbey includes under the term "popular music" is good. But there is a kind of music which is better than this, because it is not only good, but great. There is an indefinable quality about great art which eludes analysis. That it is real, however, is evident from the experience of those thousands of us who have won our way through from good popular music to the appreciation of great music. In the latter, we have found a treasure with which the other is quite unable to compare. Since, however, good popular music is the road by which the great must, in most cases, be approached, I trust that Mr. Ketelbey and others will continue to compose it and the B.B.C. to perform it. The critics who dismiss all this music as bad are no less foolish, though, perhaps, less dangerous than those who would have the public believe that there is nothing higher or greater to be aimed at.—"X.Y.Z.," Waterloo, Liverpool.

THE mere fact that the popular classics have survived the test of time is proof that they differ in some way from ordinary popular music. I believe that fifty years hence it will be useless to ask for any of the popular music of to-day. Most of the music that is considered high-brow to-day will be popular then, and no small thanks will be due to wireless. The ordinary man is now able for the first time to hear good music cheaply and frequently. He will, ere long, be a high-brow critic himself, and then goodbye to the popular composer. I drink to "The Day!"—LEONARD PHARZE, Victoria Mansions, London, N.7.

I AGREE with Mr. Ketelbey. Why should we listeners have so much heavy classical music forced on us just because a few critics see in wireless a chance to try to make us understand it? Once in a week is enough for classical music. What we want is more light music.—P. CONTROLLY, Chapel Street, Cheshire.

THE simplest test of the merit of music is its lasting quality. The ephemeral ear-tickers which Mr. Ketelbey extols generally enjoy a popularity of a month or so and then become wearisome and die a natural and unlamented death, while the works of the great masters are immortal. Good music may not be fully appreciated when first heard, but such renewal of its acquaintance reveals fresh beauties, while bad or indifferent music may please the ear at first, but quickly grows stale.—W. H. MERRILL, Harrington Road, Chiswick, W.4.

MR. KETELBEY has, I believe, put into words the thoughts of literally millions of listeners in the British Isles. I suggest that his article be set up (every word of it) in large type and hung before the desk of every compiler of the B.B.C. programmes.—ARNOLD D. SYKES, Waterloo Road, Nottingham.

MR. KETELBEY has correctly voiced the opinion of about ninety-five per cent. of the listening public.—CHARLES E. GULLY, Osborne Avenue, Ashley Down, Bristol.

Why popular music should need to be defended, I do not know. Possibly it is because its life is bound to be shortened as a result of broadcasting. People will get tired of it quicker.—DESMOND LAMBERT, Howarth Green, York.

## The Misuse of Charging Apparatus.

MANY people are purchasing battery charging apparatus. If this apparatus is not correctly adjusted a large amount of interference is caused to broadcasting, especially from Daventry. In most cases, however, the interference stops at about seven o'clock for the evening transmission, but as Daventry transmits during the day, this interference is annoying. Listeners who have charging apparatus should switch on and listen to Daventry at the same time.—J. T. THROUSTON, A.M.I.R.E., Fortown, Huddersfield.

## The Popularity of Brass Bands.

AS one who has championed brass band music for years, I believe that these bands are at last coming into their own. I have taken particular notice when I have been visiting friends. They have always expressed their pleasure when they have come to an item by a brass band in any of your programmes.

In giving consideration to brass band music, you are assisting in a very large degree a section of listeners, and bandmen too, who are trying hard to bring brass bands into the position they deserve in popular favour.—THOMAS SHARPLES, Rawcliffe Hall, nr. Blackpool.

## A Note from "Kirkcubri."

RECENTLY in *The Radio Times* the pronunciation of Kirkcubright was given as "Kirkcubri." As an old Kirkcubright boy, will you permit me to say that I never once heard "Kirkcubri" except in London, but I put the London style of pronunciation down to the usual neglect of the "r" by the Londoner in such words. The Londoner (whom I love) generally makes up for his neglect, however, by adding an "r" at the end of words where there is none.—"KIRKCOBRI."

[We are indebted to our correspondent for pointing out a regrettable misprint. The word, as he points out, should have been spelled "Kirkcubri."—EDITOR, *The Radio Times*.]

## GRIEG FOR THE CHILDREN.

EVERYBODY knows Grieg and his favourite *Peer Gynt* Suite; for this is a case of a composer's name becoming known all the world over through one piece of music. These pieces were written to illustrate the episodes of Ibsen's drama, and so cleverly has Grieg depicted *Peer Gynt's* life that the story has become more widely known in its musical version than in its dramatic form. The two movements included in the children's programme from London on June 18th make a strong appeal to us all, the first describing the scene when *Peer Gynt* returns home to find his mother, Ase, on her deathbed, and the second, the performance of Anitra, the Eastern dancing girl whom *Peer Gynt* meets on his later travels.

In modern times, a Concerto is a work for a solo instrument, with orchestral accompaniment, in three or four movements like the Symphony, and composers usually contrive to show both the possibilities of the solo instrument and the skill of the performer to the best advantage. In the early Concertos of Handel and Bach, however, there is much less prominence given to the solo instruments, and two or three are often used, instead of one, as in later Concertos. In the Handel Concerto which we hear this week there are solo parts for three instruments, two violins and a 'cello; but these are merged into the general scheme, rather than being the principal characters in the piece.

## The Wireless Boy.

By His Teacher.

IT would be interesting to record the number of homes which owe the installation of wireless to the initiative of a schoolboy member of the family. Long after handwork sets and the like have been forgotten, wireless still retains its fascination for the average schoolboy.

Quite recently, a young enthusiast told me he had sold his pet dog in order to obtain the money with which to purchase certain parts that were necessary for the construction of a radio set. It was then that I discovered that the fascination of wireless for the boy does not lie so much in listening as in the actual construction of the set.

The building of his own set has demanded much more than mere slavish imitation from the boy. In facing the problem and succeeding, he has shown a resourcefulness and a grasp of intricate detail which no one would have credited him with. He has studied and mastered complicated diagrams with a pertinacity and skill that leave us wondering where the secret of it all lies. We have not far to seek for the answer. The boy has become interested through self-directed activity.

Wireless has afforded the boy a natural way of learning. He discovers his mistakes for himself, instead of having them pointed out by someone else. Where instructions have been misread or misinterpreted, the errors are pointed out in a very plain and practical fashion; the set simply does not "speak"; something must be wrong. This process of trial and error until a correct solution of the problem is found appeals to the mind of the average boy in a way that no other method can.

## The Stimulus of Broadcasting.

People who come into daily contact with boys are amazed to hear them talk on wireless in a new and highly technical language. But this development is not confined only to the scientific vocabulary of radio. Every day, boys and girls throughout the length and breadth of the land hear the English language spoken correctly over the sets which they themselves have made. This has, without doubt, stimulated them to improve their own pronunciation of the mother tongue.

Often when a boy in a class pronounces a word incorrectly, eager hands are thrust forward to correct him. "Who told you that?" asks the teacher.

"I heard it over the wireless, sir," is frequently the answer.

Information picked up in this way "sticks" far better than knowledge gleaned from books.

Even the dull boy has had his interest stimulated by wireless and can nowadays often divulge information with the best in the class. More often than not he displays greater aptitude in the construction of a set than does his clever classmate.

There is, I believe, practically no limit to the extent to which the lives of our boys are being influenced by wireless.

A boy who came to me a few days ago and inquired about the best way to get to Australia affords a typical example. He had heard a talk on emigration, and was fired with an enthusiasm to emigrate.

The B.B.C. has a grave responsibility in this matter. Its influence on the citizens of to-morrow is second only to the influence of our schools and homes.

OSBOURNE B. PARK.

BELFAST listeners will be introduced to a new humorist during the programme on Tuesday, June 22nd, when Mr. Harry O'Donovan will contribute a number of items. Mr. O'Donovan comes from Dublin, where he has given many popular broadcast performances.



# Holiday-Making With Dickens.

By Ernest Rhys.

DICKENS is speaking, and he is on holiday at Broadstairs.

"It is the brightest day you ever saw. The sun is sparkling on the water so that I can hardly bear to look on it. The tide is in and the fishing-boats are dancing like mad."

That was at the seaside, when the sun was shining. Now, take for contrast Dickens on a Highland holiday, with rain everywhere.

"I was not at all ill pleased to have to come again through that awful Glencoe. It had been tremendous on the previous day, yesterday it was perfectly terrific. It had rained all night, and was raining then, as it only does in these parts. Through the whole glen, which is ten miles long, torrents were boiling and foaming, and whirling up in every direction spray like the smoke of great fires. They were rushing down every hill and mountain side, and tearing like devils across the path, and down into the depths of the rocks. Some of the hills looked as if they were full of silver, and had cracked in a hundred places. Others as if they were frightened, and had broken out into a deadly sweat. In others there was no compromise or division of streams, but one great torrent came roaring down with a deafening noise, and a rushing of water that was quite appalling. Such a sight, in short (that's the word), has not been known for many years, and the sights and sounds were beyond description. The post-boy was not at all at his ease, and the horses were very much frightened (as well they might be) by the perpetual raging and roaring; one of them started as we came down a steep place, and we were within that much—of tumbling over a precipice."

Notice the holiday zest, the sheer enjoyment, with which Dickens enters into both these adventures. He was a terrific weather, but when his work was over, he liked what his biographer, Forster, calls the "luxury of laziness," and if he had to get wet through in the Highlands, as he did with a vengeance in the Pass of Glencoe, he managed to knock a lot of fun out of that, too.

## The Youthful Boz.

Try to picture him now as he was when in holiday mood and in the flush of his first success. Those were the days when he was writing "Pickwick." At that time he had a great look of youth, a very spirited, open expression, a head of rich brown hair with flowing locks, a joyous, keen glance, and eyes as bright as those of Burns, the poet. "What a face he has," said Leigh Hunt, after first meeting him. "It has the life and soul to it of fifty human beings!"

As for his clothes, he was very fond of dress; liked to sport a velvet jacket, and a smart neckcloth in the fashion of those days, and no doubt when he started out for a day's holiday, as he was fond of doing, he made himself smarter than usual. In fact, just the companion for one's holiday-making, full of good humour and high spirits and with a great feeling for what all delight in—a Saturday escape from town.

I went the other day to see the house in Doughty Street, off Bloomsbury, where Dickens lived for two or three years not long after his marriage. No. 48 is a nice, demure, old-fashioned-looking house which is very much in the state it was in when Dickens lived there. It has many relics of the novelist, every imaginable edition of his books, many manuscripts, and no end of portraits showing him in every phase from a handsome young man to a rather worn, but very expressive middle-aged one.

or one still older whose hair is getting thin and who has lost the smooth chin that gave him an almost girlish look in some of the early portraits. Perhaps the most striking relic of all is a small, square, four-paned attic window which used to light the attic he slept in as a boy.

As you stand at the door of No. 48 (and, by the way, you can get in to see it any weekday by paying a shilling), you can still imagine that you can see, as he often did, a horse being brought round from the nearest livery stable, and this handsome young hero, got up in character for the occasion, mounting it and riding off to Hampstead Heath or some point up the River.



(From an original drawing by John.)

## Mr. ERNEST RHYs.

the well-known author and literary critic and editor of the famous "Everyman Library." Mr. Rhys is numbered among the great host of Dickens lovers, and we are glad to publish on this page a talk he gave recently from the London Station on Dickens as a holiday-maker.

No doubt, it was his experiences on these horse-back excursions, while he was still a rather inexperienced rider, which helped him when he came to writing the famous account in "The Pickwick Papers" of Mr. Winkle's ride to Dingy Dell. "Pickwick" is a sort of holiday encyclopedia in itself, with almost every absurd adventure and comic catastrophe in it that could befall a man in those days before the railways came, and when the roaching roads and the coaching inns were the delight and torment of travellers.

Dickens's letters are full of holiday glimpses. He describes a journey north to Greta Bridge, Yorkshire, when he went so far in the Glasgow Mail. At eleven at night he tells how they reach a lonely

inn in the midst of a dreary moor, with no lights visible in the house.

"It was fearfully cold and there were no signs of anybody being up. But, to our great joy, we discovered a comfortable room, with drawn curtains and a most blazing fire. In half an hour they gave us a smoking supper."

He had with him on this Yorkshire journey "Phil"—Hablot K. Brown, the artist who illustrated so many of his books. Dickens describes with great relish how they found in their bedrooms roasting fires half-way up the chimney. He does not forget to describe their breakfast next morning: toast, cakes, a Yorkshire pie, a piece of beef the size of his portmanteau, tea, coffee, etc.

Dickens always had a huge feeling for food. It has been calculated that in "The Pickwick Papers" there is more eating and drinking than in any other English novel. But you must remember what a pinched and starved boyhood he had, when his father was in the Marshalsea Prison, and he went as a poor little ten-year-old to work in a blacking factory and often had only a penny roll for his dinner. It seemed that for the rest of his life he was trying to make up for that small boy's purgatory. So you find in his novels and in his letters he constantly rings the changes on the subject of food in plenty, and I suspect he created the Fat Boy in "Pickwick" as a sort of symbolic contrast and set-off to his own lean and underfed boyhood.

You will remember, too, in the "Old Curiosity Shop," with what relish he describes Dick Swiveller's house-mate, the little starveling Marchioness. Surely, the scene where Dick brings her a heaped-up plate of bread and beef and a pot of fragrant purl, so that her hunger is satisfied almost for the first time in her life, is one of the great moments in fiction.

## The Spirit of Fun.

It may seem that I am getting away from the holiday idea in Dickens, but, in fact, Dick Swiveller is, in some sort, an incarnation of that spirit of fun and merriment which counted to Dickens as one of the essential things in life.

I have not said anything about Dickens's holidays abroad, because he was in his best form when he was on the soil of his own country. But he did go to Italy several times and he was very fond of Paris, and you know with what effect he has worked the Paris scenes into his "Tale of Two Cities." In Italy it was Venice that struck him more than any other city. "The Wonder of the World," he called it.

"Dreamy, beautiful, inconsistent, impossible, wicked shadowy, damnable old place. I entered it by night and the sensation of that night, and the bright morning that followed, is a part of me for the rest of my life."

In Dickens's philosophy of holiday-making, he makes a great deal of that everlasting pleasure which remains in the memory of places seen and adventures joyously gone through—which, as he put it, became a part of him for the rest of his life. So it was that for him places had as much individuality as people themselves.

What I find about Dickens in reading his books and his life and letters, is that he is still so alive and so companionable a creature. He was the great Broadcaster of Human Nature, before broadcasting, as we know it, was invented. And he was a master holiday-maker, and the next time you want to whip up your holiday appetite, throw criticism to the dogs and go holiday-making with Dick Swiveller, Mr. Pickwick, and Sam Weller.



# How to Make a Book of Flowers.

By William Jewell.

IN this article I am going to do exactly as I did when I talked to you about birds and bird watching in *The Radio Times* of April 30th. That is to say, I shall try to tell you the sort of thing to look for and where to look. I shall also explain how to get specimens, how to carry them home and what to do when you get them there. Lastly, I am going to give you hints about making your own story book of what you do.

Before you can get very far, you must know something about the different parts of flowers. If you go out into the fields, you can quite easily find some common flower that will help you to understand many others. A buttercup will do very well. Pull it gently out of the ground, and examine its roots very carefully. You will find that some of them are big and some are little. The two sorts are not only different to look at; they do different work. The big roots are the older ones, and their job is to act as anchors, keeping the plant firmly in the ground—especially when the weather is wet and stormy. The little roots are younger. If you look closely at them, you will see that they are white or light yellow at the tips, and that they are covered with what look like whiskers. These roots are very important because it is by means of them that the plant gets its food out of the ground. With the help of the tiny whiskers, they suck up a good many things into their white tips.

When you have examined the roots, you should look at the stem of the plant. You will find that it is very strong for its size, and that it has a thick skin to stop small insects from biting their way in. The stem is very important, because not only does it form a channel for the food, but it also holds the flowers up above whatever is round about, and so helps them to get the light and the air which they must have.

Now we come to the leaves. If you were to pull off a piece of the surface of a leaf and examine it under a microscope, you would find that the whole thing is made up of a lot of little holes, or cells, exactly like a honey-comb made by bees for storing their honey. The cells in the leaf are in pairs—just like a tiny mouth, every pair of cells forming lips, as it were. Through all these little mouths the plant breathes.

## Consider the Wild Rose.

Now I'm going to take two or three common wild flowers that I want you to go out and find for yourselves, so that you can begin your flower study. Let us take first of all the wild rose—which is interesting and a great favourite. You will find it growing on a fairly large bush, at the end of long, curving branches which are covered with sharp prickles. The flowers nearly always grow singly, and not in groups. If you look at the leaves, you will find that there's one big leaf divided into five small ones with notched edges. If you count the flower leaves, you'll find that there are five of them, and that they are a delicate pink colour. The best place in which to find the wild rose bush is in an ordinary hedge or a small wood.

While you are walking along the hedgerows looking for a wild rose, you may quite likely come across the honey-suckle, which is sometimes called the woodbine. This is a climbing plant which twines itself round the trunk of some strong bush in the hedge, and pokes its head out of the top to get lots of sunlight. The leaves are pretty much the same shape as an egg, and they are pointed. If you look at them carefully, you will find that those that grow low down the stem near the foot of the plant are on short stalks. Higher up, the leaves have no stalks, but begin quite close to the stem. They are always in pairs, one on either side. The flowers are like a lot of long drinking-horns such as a fairy might use, and they are often brimming full of sweet-smelling honey. Out of them grow little stems with tiny round crimson

parts at the end. You can find the honey-suckle almost anywhere nowadays, on top of a hedge, in lanes and in woods.

There is one more common flower for you to go out and find in order that you may begin to study flowers properly. This time we'll have a plant from the meadows—a golden buttercup, which is a very easy thing to find.

The proper botany name of the buttercup is "crowfoot" and the sort that grows in meadows is known as the Bulbous Crowfoot. You all probably know what a bulb is. If you look at the meadow buttercup you will see that it is called bulbous because just below the ground it has a little bulb, or swelling, shaped like a small turnip. The meadow buttercup has yellow petals which form a cup. The plant grows to a height of somewhere between six inches and a foot.

## A Collector's Outfit.

I have given you descriptions of three common flowers which will show you the kind of thing to look for. Now I'm going to tell you what you ought to carry in your pocket. First of all, you want a rough note-book and a pencil. Even if you are not able to collect specimens, you can at all events write down exactly what you see. Whenever you find a plant that you would like to study, write down the date when you first found it. Later on, put in the dates when you see the first bud, when the bud opens, when the plant is in full bloom, and when the flowers die away. Opposite each date give a short description of what has happened. Somewhere or other in your notes there should also be a full description of the plant.

If you are really interested, you'll want to get specimens and bring them home and mount them. You will certainly want something to carry them in, so as to keep them from drying or being injured. A good big tin does best for this, because its sides don't crush the flowers, if you happen to fall on it or bump it against a tree or a wall. You should sprinkle water over the specimens to keep them fresh when they're in the tin.

When getting specimens, you will find a pen-knife, a pair of pocket scissors and a small pair of tweezers very useful. A knife is needed for cutting thick branches, but for thin, delicate stems which would be torn by the knife, you should use the scissors. Be sure never to handle delicate plants or flowers any more than you can help. The small tweezers are very useful, both when you are out collecting and when you are at home, because they help you to hold the plant and do things with it more neatly than you can do them with your own fingers.

## Mounting Your Specimens.

When you get your specimens home, you will probably want to press and mount them, so that they can be kept. This has to be done very carefully, or they won't last. The great thing is to get rid of every single drop of moisture. To do this, you should put the specimens between pieces of thick blotting paper in a dry room where there is no fire. The pressing has to be done gradually, so you mustn't put something heavy on the blotting-paper at first. Try to find several books about the same size. Put one on the top of the blotting-paper the first day, and add another each day for five or six days. Every time you add another book, you should change the blotting-paper. Before you start to press the specimen at all, you should spread the various parts of it so that you get the most complete and the most pleasing arrangement.

When your specimens are dry and pressed, they should be mounted in a book. Put all the specimens on the left-hand pages, fastening them in position with narrow strips of sticky paper or linen. Opposite, you should write the complete description of all that happens in the life history of that particular flower, as you have found it out by your own efforts.

# The Children's Corner

## Uncle Pongo's Aeroplane.

THE other day, Uncle Pongo turned up at the Bournemouth Studio in his aeroplane. This was the first time this year. It has been undergoing a thorough overhaul during the winter months, and has been fitted with a new engine of the latest type—something between a sewing machine and the kind that drives a steam roller.

Uncle Allan was greatly excited, and they at once decided to take a trip. Of course, there was a tremendous roar when the new engine was started up, and away they went. The direction they should take was soon decided by the wind, which was blowing from the west, so they were at once carried towards the Isle of Wight.

Uncle Allan got quite agitated when they were passing over the Needles, and expressed his feeling of having no desire to land on a point like that. Various other well-known places were sighted. When Uncle Pongo pointed out Cowes to Uncle Allan, it caused a lot of trouble; the latter suddenly remembered that he was thirsty, and wanted nothing better than a glass of fresh milk. Anyhow, having circled round Carisbrook Castle once or twice, they passed over Yarmouth and followed the coast back to Bournemouth and the Studio.

Both the Uncles enjoyed the trip, which was certainly done in record time, and they are looking forward to many more during the summer.

## "Egg Week" at Swansea.

The Radio Sunbeams in Swansea and district have been hard at work collecting eggs for the Swansea Hospital. A special "Egg Week" was organized and everyone was invited to help.

"Chick, Chick, Chicken" was sung every evening during the Children's Corner, and a real live chicken paid a visit to the Studio and was broadcast. The hens in the area roost, or rather laid, to the occasion splendidly, and the Radio Sunbeams were able to send 1,430 eggs as their contribution to "Egg Week."

There were one or two tragedies behind the scenes. Aunt Mary is still in disgrace for breaking two big brown eggs, and one egg exploded at the Studio with terrible results to the office-boy's new brown suit. The casualties, however, were light, and we hear that very few of the eggs failed to pass the electric test at the hospital.

One family of Radio Sunbeams in Gowerdon were particularly successful and collected 200 eggs during the week.

## A Picnic at Monikie.

The Dundee Radio Circle members were in real holiday mood on a recent Saturday, when the first annual picnic took place to Monikie. Over 200 wee folks were present, and the fun waxed fast and furious. There were races and games of all kinds, and also competitions galore. It would take this whole page to tell of the numerous incidents and funny episodes which occurred during the day, but that it was a huge success was the verdict of all. Returning from Monikie in the train, the members were eagerly discussing next year's picnic!

## Aberdeen at the Seashore.

We all like gathering shells by the seashore, and sometimes, when we pick up these wonderful purple and pink and white houses, we wonder what the owners of them were like. Well, Auntie Dorothy is going to tell us all about shells and their inhabitants when she comes to the Children's Corner at Aberdeen on June 21st.

Uncle Harry whispers that he has overheard the Orchestra saying that they are going to the seashore, too! But not for shells. Oh, no! Uncle Jim, of course, is going to fish for kippers with his piece of hat elastic, while Uncle Andrew is going to try to find out from Father Neptune what he uses to make his beard grow such a beautiful bright green!



## North of the Tweed.

### Gossip from our Scottish Stations.

#### Miss Daisy Kennedy at Glasgow.

GLASGOW listeners will have an opportunity of again hearing Miss Daisy Kennedy, the famous violinist, on Monday, June 28th, when she will play the *Poem* for pianoforte and string quartet, by Ernest Chausson, the French composer, who was killed in a bicycle accident in 1899.

#### A Bach Concerto.

The performance of a Bach concerto for oboe *d'amore* and orchestra will be a unique feature of the Glasgow programme on Wednesday, June 30th. The oboe *d'amore* is one of the least known of the large family of reed instruments, and was practically obsolete till quite recently. Bach made considerable use of the instrument, but at the present time there is only one in existence in Scotland, which is in the possession of Mr. Thomas Greig, who will perform upon it on June 30th.

An interesting point about this concerto by Bach is that it has been known for many years, but as a concerto for the clavier, and not for the oboe *d'amore*, and it was only recently that Professor D. F. Tovey, of the University of Edinburgh, discovered that the composition, which is known to pianists, was really an arrangement, probably by Bach himself, of the work for the oboe *d'amore*.

#### Dr. Millar Patrick at the Edinburgh Studio.

The Studio service from Edinburgh Station on Sunday, June 27th, will be conducted by the Rev. Millar Patrick, D.D., of Craigmillar Park United Free Church, assisted by the choir, under the direction of Mr. E. G. Gray.

#### Edinburgh's Local Programme.

The local programme from the Edinburgh Station on Wednesday, June 30th, will include *cello sonatas* by Saint-Saëns and Böllmann, played by Mr. Chester Henderson (cello), and Mr. L. Shepherd Munn (pianoforte). Songs will also be sung by Miss Marion Richardson (mezzo-soprano), and the lighter side of the programme will be contributed by Mr. R. M. Weatherstone, who will entertain at the piano.

#### Scenes From Operas.

Scenes from three famous operas will be included in a programme of an essentially choral character from the Aberdeen Station on Monday, June 28th. The lesser-known *Fanci* of Berlioz will be described, instead of Gounod's more popular opera, while the others to be treated are *Mignon*, by Thomas, and Rossini's *William Tell*. A purely operatic programme will be completed by orchestral interludes, each consisting of an overture.

#### "The Grandfather Clock."

A programme illustrative of the march of Time, built round a play entitled, *The Grandfather Clock*, and presented by the London Radio Players, will be broadcast from Aberdeen on Wednesday, June 30th. The vocalists will be Miss Alice Moxon and Mr. Stuart Robertson.

#### Aberdeen's Ballad Concert.

Miss Constance White, whose visit to Aberdeen was postponed owing to transport difficulties in May, will be heard from that station on Friday, July 2nd, in a Ballad Concert. Later on the same evening an hour of light entertainment will be provided by Miss Ida Sargent and the Station Dance Quartet.

#### Talks at Dundee.

The talks by Dr. A. H. Millar, LL.D., City Librarian of Dundee, which are being given from Dundee to all Scottish Stations, have proved to be exceedingly interesting. Dr. Millar will give his next talk on Monday, June 21st, when he will deal with that famous figure in literature, Sir Walter Scott. This will be followed by another talk on Monday, June 28th, on Sir Henry Raeburn, the Scottish artist.

### Our Point of View.

## Our Autumn Festival Competition.

THE number of applications for entry forms that have showered down upon Savoy Hill in connection with the Autumn Musical Festival Competition announced in a recent issue of *The Radio Times* suggests that all over the British Isles, and in far corners of the earth to which composers of British birth have made their way, musical compositions are in an active state of preparation. If all the entry forms that have been applied for are used, the Judges will indeed be busily employed when they undertake the formidable task of awarding the prizes.

Nearly every applicant for an entry form has asked at least one question, and the rules as set forth in the original announcement in *The Radio Times* have had to be amplified and explained many times over. Although the time for preparing new works is now very short, it may be well once more to make clear the points which have most often arisen in our correspondence.

First of all, it should be made clear that composers of British birth are eligible, in whatever part of the world they may now be living, or even if they have now been accepted as citizens of some other country.

The Judges have had to insist on a strict application of Rule 2, which declared that "prizes will be awarded only to those works which shall not yet have been performed publicly or published." One or two rather hard cases have had to be decided, and there are, no doubt, a few would-be competitors who feel that in some respect they have been unlucky. One work, for instance, had been performed in public to an audience so small as to be almost non-existent. None the less, since the performance had been advertised, and the public invited, it was held to have been publicly performed.

In compiling Rule 3, it was not anticipated that composers would have any difficulty in finding suitable poems or libretti for their music. It had been supposed that the supply of these was far in excess of the demand. Nevertheless, more than one composer has asked us where he, or she, can find suitable poetry to set to music. The value of poetry and of a familiarity with the best literature, as part of the musician's

equipment, is apparently not generally realized, and we like to think that this Festival Competition has led more than one would-be composer to strengthen this weak spot in his armour.

The phrase, "younger and lesser-known," has produced numerous enquiries, and to all these the answer has been made that the question will be left in each case to the discretion of the Adjudicators. No hard and fast limits will be laid down in these two directions.

In regard to the probable date of the awards, this will depend obviously on the number of entries. No time will be lost, and the Judges are preparing themselves for a very busy time in the weeks succeeding July 15th.

### A NEW PROGRAMME SERVICE.

LISTENERS will remember that in connection with the studio performance of Verdi's opera, *La Traviata*, broadcast on April 16th, free copies of the libretto were provided by the B.B.C. The vast number of applications for copies of this libretto which poured in from listeners all over the country, and the many appreciative letters that were addressed to us after the broadcast, clearly indicate the popularity of this new service. It has been decided, therefore, to expand it. Plans have been made for the broadcasting of a series of twelve well-known operas during the next twelve to eighteen months, and, for each of these, a libretto is being prepared. Listeners who wish to be provided with these libretti are asked to fill up the application form which is attached below and forward it to the address given therein.

The exact date of performance of each opera cannot now be given, but the first will be *Rigoletto*, which will be broadcast on July 7th. The other operas in the series are: *The Bohemian Girl*, *Barber of Seville*, *Carmen*, *Romeo and Juliet*, *Il Trovatore*, *Fanci*, *Così Fan Tutti*, *The Daughter of the Regiment*, *Martha*, *Orpheus* (Gluck), and *Les Cloches de Corneville*.

Each libretto will be forwarded to subscribers in time to reach them at least two days before the performance.

### To BROADCAST OPERA, SUBSCRIPTION LIST, 53, VICTORIA STREET, LONDON, S.W.1.

Please forward to the undermentioned address ..... copy of each Opera Libretto as published. I enclose P.O. No. .... value ..... for the series of twelve Libretti.

#### PLEASE WRITE IN BLOCK LETTERS.

Mr., Mrs., Miss or Title.....  
Address.....

Additional names and addresses may be written on a separate sheet of paper, but P.O. for the subscription in each case must be sent.

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# Round the Stations.

[A Daily Summary of Stations' Programmes. Those Stations relaying the London transmissions are not included. Full details in the Programme Pages.]

## SUNDAY, June 13th.

**LONDON, 3.30.**—The Wireless Military Band. ESTHER COLEMAN (Contralto), DAISY KENNEDY (Violon).  
**5.30.**—Shakespeare's Heroines (No. 7). "Twelfth Night." Viola—LUCRA COWIE.  
**9.15.**—ADELPHI HALLS (Pianoforte). THE WIRELESS STRING ORCHESTRA: Conducted by PERCY PITT.  
**ABERDEEN, 9.15.**—LAURENCE HEPPWORTH (Bass) and ORCHESTRA.  
**BIRMINGHAM, 9.15.**—British Composers. STATION ORCHESTRA. JAMES HOWELL (Baritone).  
**BOURNEMOUTH, 3.30.**—Symphony Concert: ALICE MOXON (Soprano), STUART ROBERTSON (Baritone), REGINALD RUSSELL (Pianoforte). THE STATION SYMPHONY ORCHESTRA.  
**BELFAST, 3.30.**—Young People's Rally.  
**CARDIFF, 9.15.**—A Symphony Concert: RESPAH GOODACRE (Contralto), HERBERT HEYNER (Baritone), STATION SYMPHONY ORCHESTRA.  
**GLASGOW, 9.15.**—Evening Concert: FLORA BLYTHMAN (Contralto), THE STATION SYMPHONY ORCHESTRA.  
**MANCHESTER, 3.20.**—Chester Cathedral: The Bells and Evening.  
**4.30.**—An Hour of Chamber Music: THE DON HYDEN STRING QUARTET.  
**NEWCASTLE, 8.0.**—Sacred Concert. ROSA BURN (Contralto), THE STATION CHORAL SOCIETY and SYMPHONY ORCHESTRA.  
**9.15.**—Orchestral Concert with MAY JOHNSON (Contralto).

## MONDAY, June 14th.

**LONDON, 8.0.**—Song Duets. VIVIAN LAMBELET (Soprano), DOROTHY LEBISH (Contralto).  
**8.30.**—Chamber Concert (5th of Spring Series). Relayed from the New Chapel Galleries, Chelsea.  
**ABERDEEN, 8.0.**—Ballad—Opera—Drama. THE STATION ORCHESTRA, JOHN VAN ZYL (Bass-Baritone). THE LONDON RADIO PLAYERS.  
**10.0.**—A Musical Romance—A Competition for Listeners.  
**BIRMINGHAM, 8.0.**—Scenes from Famous Comedies: MARY BROUGHTON and SYDNEY RUSSELL.  
**BOURNEMOUTH, 8.0.**—DENNIS O'NEILL in Irish Songs and Stories.  
**BELFAST, 8.0.**—Musical Comedy: MARTIN BOWERS (Soprano), FRANK WEBSTER (Tenor). THE STATION ORCHESTRA.  
**CARDIFF, 7.40.**—RONALD GOURLEY (Blind Entertainer, Pianist and Siftour). ARTHUR CRANMER (Baritone).  
**GLASGOW, 8.0.**—"Memories": A Fantasy including the Song Cycle, "Little White House."  
**MANCHESTER, 8.0.**—Hungarian Songs—Old and New. Recital by HERBERT HEYNER (Baritone).  
**NEWCASTLE, 8.0.**—An Orchestral Hour. FRANK GOMEZ and the MUNICIPAL ORCHESTRA, relayed from Whitby.  
**9.0.**—The Station Repertory Company in "The Rest Cure."  
**10.0.**—GORDON BRYAN (Pianoforte). THE STATION ORCHESTRA.

## TUESDAY, June 15th.

**LONDON, 8.0.**—ESTHER CRAFT'S OUTFIT. VIOLET GOODACRE (Contralto).  
**9.20.**—Aldershot Command Searchlight Tattoo. Relayed from Aldershot.  
**10.35 (approx.).**—Dance Music.  
**11.22.**—Aldershot Tattoo (Continued).  
**BIRMINGHAM, 8.0.**—Song and Humour: ARTHUR CRANMER (Baritone), RONALD GOURLEY (Entertainer).  
**BOURNEMOUTH, 8.0.**—Instrumental Feature: WILLIE SCHONBERGER (Pianoforte). THE WIRELESS ORCHESTRA.

**MANCHESTER, 8.0.**—A Token to Cambric. LAURA EVANS-WILLIAMS (Soprano). THE WELSH PLAYERS. THE AUGMENTED STATION ORCHESTRA: Conductor, H. MONTIMER.

## WEDNESDAY, June 16th.

**LONDON, 8.0.**—"The Way of an Eagle." by ETHEL M. DELL.  
**10.0.**—An Hour of Schubert: THE WIRELESS ORCHESTRA, FRANKLYN KELSKY (Baritone).  
**ABERDEEN, 10.0.**—Choral Programme by the GRANDBOLM CHORUS.  
**BIRMINGHAM, 8.0.**—Light Classics: THE STATION ORCHESTRA, WINIFRED PAYNE (Contralto), ALICE COUCHMAN (Pianoforte).  
**10.0.**—Popular Hour.  
**BOURNEMOUTH, 9.15.**—THE MUNICIPAL MILITARY BAND: relayed from the Pier.  
**BELFAST, 8.0.**—Concert: WILLIAM HESLITINE (Tenor), THE AUGMENTED STATION ORCHESTRA.  
**CARDIFF, 8.0.**—Music and Drama. GERTRUDE JOHNSON (Soprano). THE STATION ORCHESTRA. "THE LAST." A drama of the North-West of Canada.  
**DUNDEE, 8.0.**—THE CALEDON MALE VOICE CHORUS. GEORGE BAYNE (Baritone) and CHOIR. MARY S. LINDLEY (Violin). THE DUNDEE RADIO PLAYERS.  
**EDINBURGH, 8.0.**—An Evening of Variety: VIDA VALLANCE (Contralto), JAK WIEN (Zither-Banjoist), GORDON BRYAN (Pianoforte).  
**GLASGOW, 8.0.**—Grieg Programme: ANNE BALLINTINE (Contralto), THE STATION ORCHESTRA.  
**10.0.**—DENNIS O'NEILL (Entertainer) and ORCHESTRA.  
**HULL, 8.0.**—Melody: BESSIE WRISTEN (Soprano), CONSTANCE HALL (Contralto), ERNEST WILLIS (Tenor), FRED TODD (Bass), HAROLD POINTER (Violin), GEORGE WILBY (Entertainer).  
**LIVERPOOL, 8.0.**—THE STATION OCTET. LENA GRIFFITH (Soprano). THE STATION REPERTORY PLAYERS.  
**MANCHESTER, 8.0.**—Always Merry and Bright: ARTHUR CRANMER (Baritone), RONALD GOURLEY (Entertainer), THE STATION ORCHESTRA.  
**NEWCASTLE, 8.0.**—"The Nightingale." An Operetta in two Acts.  
**10.0.**—Instrumental Music. ROSINA WALL (Violin). THE STATION ORCHESTRA.  
**NOTTINGHAM, 8.0.**—A Leicester Night. DONIA JAYVIS (Pianoforte), ROBERT SILVESTER (Violin), LEICESTER 8. SAVIOR'S CONCERT PARTY.  
**PLYMOUTH, 8.0.**—Orchestral Programme: THE STATION ORCHESTRA, KATHLEEN DRAKE (Soprano).  
**9.0.**—Melody and Song: GERALD KAYE (Tenor) and DOROTHY FORREST (Pianoforte).  
**SHEFFIELD, 8.0.**—"Under the Greenwood Tree." Members of the ABBEYDALE AMATEUR MUSICAL SOCIETY.  
**8.20.**—"Sherwood's Queen": A Musical Play.  
**STOKE-ON-TRENT, 8.0.**—Musical Festival Winners: DONA LEECH (Pianoforte), LYDIA THORP (Soprano), HARRY VINCENT (Bass), GILBERT SHUFFLEBOTHAM (Violin), HAZEL BALLANCE (Contralto), ARTHUR MOULD (Tenor).  
**SWANSEA, 8.0.**—"Moses Bach": A Welsh Comedy. THE STATION TRIO.

## THURSDAY, June 17th.

**LONDON, 8.0.**—Variety.  
**8.45.**—Orchestral Programme.  
**10.0.**—HAROLD WILLIAMS in A Song Recital.  
**ABERDEEN, 10.0.**—Song Recital by A. E. CHURCHSHANK (Baritone).  
**BIRMINGHAM, 8.0.**—Excerpts from Lighter Operas. THE STATION ORCHESTRA: GERTRUDE JOHNSON (Soprano), HERBERT THORPE (Tenor), HARRY BRINDLE (Bass).

**BOURNEMOUTH, 8.0.**—Song Cycle and Orchestral Features. THE BRITISH VOCAL QUARTET: DOROTHY BENNETT (Soprano), ESTHER COLEMAN (Contralto), ERIC GREENE (Tenor), DALE SMITH (Baritone). THE WIRELESS ORCHESTRA and STATION STRING ORCHESTRA.  
**BELFAST, 8.0.**—Gauguin Anniversary. MAUDE HUNTER (Mezzo-Soprano), THE STATION ORCHESTRA, THE BELFAST RADIO PLAYERS.  
**CARDIFF, 8.0.**—Merry-makers All: THE MERRY-MAKERS CONCERT PARTY. YVETTE (The Quaint Comedienne). THE STATION ORCHESTRA.  
**GLASGOW, 8.0.**—Orchestral Concert: NORMAN ALLAN (Bass), GORDON BRYAN (Pianoforte), THE STATION ORCHESTRA: Conducted by HERBERT A. CARRUTHERS.  
**10.0.**—Wagner Feature.  
**MANCHESTER, 8.0.**—THE PICCADILLY PICTURE THEATRE ORCHESTRA, relayed from the Piccadilly Picture Theatre. JAMES SAVIN (Baritone), ERIC LEECH (Humourist).

## FRIDAY, June 18th.

**LONDON, 8.0.**—ALBERT SANDLER and THE GRAND HOTEL EASTBOURNE ORCHESTRA, relayed from the Grand Hotel, Eastbourne. STUART ROBERTSON (Bass).  
**9.0.**—The Beethoven A Major 'Cello Sonata: ANGELINA LEON (Cello), V. HELY HUTCHINSON (Pianoforte).  
**10.0.**—Variety.  
**ABERDEEN, 8.0.**—A Light Programme: KIM MURRAY (Violin), WILLIAM HESLITINE (Tenor), RONALD GOURLEY (Entertainer) and ORCHESTRA.  
**BIRMINGHAM, 8.0.**—Military Programme: STATION ORCHESTRA. HAROLD HOWES (Baritone).  
**9.15.**—YVETTE (Comedienne).  
**GLASGOW, 8.30.**—"Remnant Acre": THE LONDON RADIO REPERTORY PLAYERS.  
**LEEDS-BRADFORD, 8.0.**—Waterloo (June 18th, 1815). Drums and Bugles of the 7th BATT. WEST YORKSHIRE REGIMENT. THE STATION TRIO: Conducted by PERCY FROSTICK. THE ART THEATRE PLAYERS.  
**MANCHESTER, 10.40.**—Polish and French Composers. GORDON BRYAN (Pianoforte).  
**NEWCASTLE, 8.0.**—A Movie Lover's Hour. NORMAN ALLAN (Bass). STATION ORCHESTRA.  
**9.0.**—FRANK CHARLTON and THE BATTERY (Entertainers).

## SATURDAY, June 19th.

**LONDON, 8.0.**—Popular Orchestral Programme: THE WIRELESS ORCHESTRA, WILLIAM MICHAEL (Baritone), JACK SALISBURY (Violin), BILLY LEONARD (Humourist).  
**ABERDEEN, 8.0.**—Scottish Programme: ISABEL SHAW (Soprano), WILLIAM JOHNSTON (Tenor), and ORCHESTRA.  
**10.0.**—Song Recital by WYNNIE AJELLO (Soprano).  
**BIRMINGHAM, 8.0.**—Parks Concert: THE CITY OF BIRMINGHAM POLICE BAND, WINIFRED BLINCOE (Soprano).  
**9.0.**—LEONARD DENNIS (Solo Cello).  
**BOURNEMOUTH, 10.0.**—"Tune In." New Radio Revue.  
**BELFAST, 10.0.**—"Tune In." New Radio Revue.  
**CARDIFF, 8.0.**—"A Cornish Party": THE STATION ORCHESTRA. THE SAVILLE-GWYN STRING ORCHESTRA.  
**GLASGOW, 8.0.**—Popular Variety: WILLIAM HESLITINE (Tenor), RONALD GOURLEY (Entertainer), THE STATION ORCHESTRA.  
**MANCHESTER, 8.0.**—Band, Humour and Song: THE SHAW PRIZE BRASS BAND: Conductor, W. EASTWOOD. YVETTE (The Quaint Comedienne), NORMAN ALLAN (Bass).  
**NEWCASTLE, 8.0.**—Light Music and a Concert Party. THE STATION ORCHESTRA. THE "MERRIES" CONCERT PARTY.











5XX  
1,600 M.

# DAVENTRY PROGRAMMES.

Week Beginning  
June 13th.

(Transmissions from London and Daventry, except where otherwise shown.)

## SUNDAY, June 13th.

- 10.30 a.m. Time Signal and Weather Forecast
- 11.30.—THE WIRELESS MILITARY BAND. DAISY KENNEDY Solo Violoncello. ESTHER COLEMAN (Conductor)
- 12.30. Shakespeare's Sonnets (No. 7).  
From LAURA COWIE
- 8.55. The Week's Good Cause. The Church of England Waifs and Strays—Miss SYBIL THORNHILL
- 9.00. Weather Forecast and News
- 9.10.—Shipping Forecast.
- 9.25. THE WIRELESS SYMPHONY ORCHESTRA. Conducted by FRANK PITT  
ADRIAN HALLIS  
Solo Pianoforte
- 10.50. THE SILENT FILM LOWSHIP. S.B. from Cardiff

## MONDAY, June 14th

- 10.30 a.m.—Time Signal and Weather Forecast
- 11.0-12.0. THE RADIO QUARTET and ELINOR STROMMEI Soprano; GREGORI MAKAREFF (Bass); MANICCI (Celli)
- 1.0-2.0. } Programmes S.B. from London  
3.15-4.0. } don.
- 4.00. ALEX. FRYER'S ORCHESTRA  
From the Radio.
- 6.40.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Halls.
- 7.00. Weather Forecast and News
- 7.10.—Mr. JAMES AGATE  
Dramatic Criticism.
- 7.25. SCHRIBIN, interpreted by EDWARD MITCHELL
- 7.40.—The Rt. Hon. NOEL BIXTON "London Gardens."
- 8.00.—Song Duets—VIVIAN LAMFLET and DOROTHY LFRISH  
Poetry Reading—Scott and Byron  
HAROLD KING
- 8.30. CHENIL CHAMBER CONCERT: VIVIANNE CHATFERTON DOROTHY HELMERICH, CHENIL CHAMBER ORCHESTRA, THE WIRELESS LADIES' CHORUS  
(Conducted by JOHN BARBIROLLI)
- 9.30.—Weather Forecast and News
- 9.40.—Fiction Series: Mr. C. S. EVANS
- 9.55.—Shipping Forecast
- 10.0. "HEARTS ADRIET."  
A Burlesque Operetta
- 11.0-12.0. DANCE MUSIC.  
THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN

## TUESDAY, June 15th.

- 10.30 a.m.—Time Signal and Weather Forecast
- 11.0-12.0.—THE RADIO QUARTET and ETHEL FRIEND (Contralto); LAWRENCE STRAUSS (Tenor); EILEEN SMITH (Piano)
- 1.0-2.0. } Programmes S.B. from London  
3.15-4.0. } don.
- 4.00. Dance Music.  
THE LONDON RADIO DANCE BAND
- 6.30. BROADBENT TO EUROPE
- 7.00. Weather Forecast and News
- 7.10. M. STEPHAN French Talk
- 7.25.—SCHRIBIN, interpreted by EDWARD MITCHELL
- 7.40. Topical Talk
- 8.00. WELSH PROGRAMME. S.B. from Manchester
- 8.45. Mr. GEORGE FREY SHAW  
Music and the Ordinary Listener
- 9.00.—Weather Forecast and News
- 9.20. ALDERSHOTT COMMAND  
SEARCHLIGHT TATTOO
- 10.35 approx. JACK PAYNE'S  
HOTEL CECIL DANCE BAND  
from the Hotel Cecil
- 11.22.—TATTOO (Continued).
- 1.40. } don.
- 2.40. } don.
- ## WEDNESDAY, June 16th
- 10.30 a.m.—Time Signal and Weather Forecast
- 11.0-12.0.—THE RADIO QUARTET and JOAN LEGGATT (Mezzo); WATSON WATSONS (Baritone); HAROLD FAIRHURST (Violoncello)
- 1.0-2.0. } Programmes S.B. from London  
3.15-5.30. } don.
- 5.30. 30th Annual Festival of Parochial Choral, relayed from Canterbury Cathedral.
- 8.30. Dance Music.  
ALEX. FRYER'S ORCHESTRA  
Relayed from the Radio.
- 6.50. The Week's Work in the Garden.
- 7.00. Weather Forecast and News
- 7.10.—Prof. H. H. SWINNERTON, D.Sc.: "Leaves from the Earth's Diary." S.B. from Nottingham
- 7.25.—SCHRIBIN, interpreted by EDWARD MITCHELL
- 7.40. Spanish Talk, by Mr. W. F. SLEETCHER. S.B. from Manchester
- 8.00. "THE WAY OF AN EAGLE"  
A Studio Version of the Play founded on the well known book by Nigel M. DeLis
- 9.30.—Weather Forecast and News

- 9.40. Mr. F. A. RAHER D.S.  
"The Art of the Baroque Violin"
- 9.55.—Shipping Forecast
- 10.0. AN HOUR OF SCHUBERT—THE WIRELESS ORCHESTRA and FRANKLIN KELLEY

- 11.0-12.0. DANCE MUSIC.  
TED BROWN'S CAFE  
PARIS JAZZ BAND  
from the Cafe de Paris

## THURSDAY, June 17th.

- 10.30 a.m.—Time Signal and Weather Forecast
- 11.0-12.0.—THE RADIO QUARTET and MILLICENT LANGTRY (Contralto); EDGAR THOMAS (Tenor); AGNES MACDONALD WINTER (Piano)
- 1.0-2.0. } Programmes S.B. from London  
3.15-4.0. } don.
- 4.00. Dance Music.  
THE LONDON RADIO DANCE BAND
- 6.30.—Sir GERALD DU MALRIER  
The Theatrical Gardens Party
- 6.35. Market Prices for Farmers.
- 6.40. Patron Leader J. SHAPLEY
- 7.00. Weather Forecast and News
- 7.10. "Ancient Egypt." S.B. from Liverpool
- 7.25.—SCHRIBIN, interpreted by EDWARD MITCHELL
- 7.40. Mr. STENSON COOK  
Road Lovers' Requirements.
- 8.00.—Programme S.B. from Birmingham
- 9.30.—Weather Forecast and News
- 9.40. Topical Talk
- 9.55.—Shipping Forecast
- 10.0.—HAROLD WILLIAMS (Song Recital)
- 11.0-12.0. DANCE MUSIC.  
THE SAVOY BANDS

## FRIDAY, June 18th.

- 10.30 a.m.—Time Signal and Weather Forecast
- 11.0-12.0.—THE RADIO QUARTET and MIRIEL NIXON (Soprano); ERIC MORGAN (Baritone); EMILY KEADY (Violoncello)
- 12.30-1.0. Organ Recital  
by  
MARJORIE REYNOLDS,  
F.R.C.O., A.R.C.M.  
(Organist and Director of the Choir, Chelsea Congregational Church.)  
Relayed from St. Mary le Bow Church.

- Concerto in B Flat (1st and 2nd Movements) by Handel  
"The March of the Birds" by Purcell  
"Summer Sketches" by Liszt  
"Dawn"; "The Bee"; "The Butterfly" by F. M. No. 1
- 1.0-2.0. } Programmes S.B. from London  
3.20-5.0. } don.

- 4.00. Dance Music.  
FRANK WESTFIELD'S  
ORCHESTRA

- 6.50. A Summary of the Week's Papers for the Week
- 7.00. Weather Forecast and News
- 7.10. Mr. G. A. ATKINSON  
Speeches
- 7.25.—SCHRIBIN, interpreted by EDWARD MITCHELL
- 7.40.—Topical Talk
- 8.00. SANDLER AND HIS  
ORCHESTRA, and STUART TUBERTSON
- 8.00. BEETHOVEN CELLO SONATA ADELINA LEON and V. HELY H. THOMSON
- 9.30.—Weather Forecast and News
- 9.40.—Ministry of Agriculture Bulletin
- 9.55.—Shipping Forecast
- 10.0. VARIETY
- 11.0-12.0. DANCE MUSIC.  
JEAN LENSEN'S CIRCUS  
CLUB BAND,  
from Circus Club.

## SATURDAY, June 19th.

- 10.30 a.m.—Time Signal and Weather Forecast
- 4.0-6.0. Afternoon Concert
- 6.0.—FOR THE CHILDREN
- 7.0.—Weather Forecast and News
- 7.10.—Mr. PHILIP AUBIN:  
"Glimpses of Jersey History and Customs."
- 7.25.—SCHRIBIN, interpreted by EDWARD MITCHELL
- 7.40.—"Photographing the Golden Eagle"
- 8.0. POPULAR ORCHESTRAL CONCERT: WILLIAM WILKINSON, JACK SALISBURY, LAWRENCE ANDERSON
- 9.30. Weather Forecast and News
- 9.40.—Sports Talk
- 9.55.—Shipping Forecast
- 10.0. "CHEZ NOUS,"  
An Intimate Cabaret,  
from the Cavour Restaurant.
- 10.30-12.0. DANCE MUSIC.  
THE SAVOY BANDS



517  
479 M.

# BIRMINGHAM PROGRAMMES.

Week Beginning  
June 13th.

## SUNDAY, June 13th.

- 3.30.—*Concerts* S.B. from London
- 8.0.—**Anniversary Service.**  
Conducted by the  
Rev. D. D. DAVIES, B.A.  
Relayed from  
Fanezer Church.
- 9.55.—**The Worker's Good Cause.** S.B. from London
- 10.1.—**WEATHER FORECAST AND NEWS.** Local News
- 10.1.—**BRITISH COMPOSERS.**  
THE STATION ORCHESTRA  
Conductor, JOSEPH LEWIS  
Overture, "The Land of the Mountain and the Flood"  
Maurice Strakosky
- JAMES HOWELL (Baritone)  
and ORCHESTRA  
Song Cycle, "Songs of Travel,"  
No. 1 ... Vaughan Williams  
"The Vagabond"; "Bright in the Ring of Words"; "The Road to Rome"  
THE ORCHESTRA  
Suite, "Four English Dances"  
Frederic Couper
- 10.55.—**Isaacus Suite** ... Gustav Holst  
Prelude—Song of the Fisher  
... Vaughan Williams  
"Dance of the Marionettes"  
Interlude; "Dance under the Cherry Tree"; "Finale"  
—Dance of the Wolves.  
JAMES HOWELL  
and ORCHESTRA  
Song Cycle, "Songs of Travel,"  
No. 2 ... Vaughan Williams  
"A Rusty Awake"  
Youth and Love In  
Downy The Intimate  
Shining Heaven.  
THE ORCHESTRA  
"Slumber Song"  
11.30.—Close down.

## MONDAY, June 14th.

- 3.45.—The Station Wind Quartet.
- 4.45.—**Afternoon Topics.** A. W. Sanders (in collaboration with Sidney Rogers, F.R.S., Topical Horticultural Hints, "The Cultivation of Celery"  
... (Soprano).
- 5.15.—**FOR THE CHILDREN.**
- 6.0.—**LOZELL'S PICTURE HOUSE ORCHESTRA**  
Conductor, PAUL RIMMER  
March, "Soaring"; "Nowadays"  
... "Fantasy"; "Gounod"  
... "Pavane"; "Lantelli"  
... "The Dying Rose"  
Marsden
- 6.40.—Boys' Brigade, Boys' Life Brigade, and Girls' Life Brigade  
... J. R. Stephens (Vice-President, Birmingham Battalion B.L.L.)  
Mr. JAMES AGATE, S.B. from London
- 7.25.—**SCRIABIN**, interpreted by EDWARD MITCHELL. S.B. from London
- 7.40.—**Monsieur RENE THIBAUT**, Elementary French Talk.
- 8.0.—**SCENES FROM FAMOUS LONDON ASSURANCE**  
"The School for Scandal"  
Act IV., Scene 1  
"THE SCHOOL FOR SCANDAL"  
"Sheridan"  
Act II., Scene 1

## THE RIVALS

- The Characters ... each scene played by  
MARY BROTHERTON and SYDNEY RUSSELL
- 8.30.—**CHAMBER CONCERT** (5th of Spring Series). S.B. from London
- 9.30.—**WEATHER FORECAST AND NEWS.** Fiction Series. Mr. C. S. EVANS. S.B. from London  
Local News
- 10.0.—**Programme** S.B. from London
- 11.0.—Close down

## TUESDAY, June 15th.

- 3.45.—**Schools' Transmission.** Lecture 12. Miss M. B. Madeley. How to Speak and Read English—Articulation
- 4.15.—**Harold Tarter's Orchestra** relayed from the Prince's Café
- 4.45.—**Afternoon Topics.** F. J. Bayington, "When Power is Poultrey Talk" Women in the Poultrey Yard. Gwyneth Nash (Soprano)
- 5.15.—**FOR THE CHILDREN**
- 6.0.—**Programme** S.B. from London
- 7.0.—**WEATHER FORECAST AND NEWS.** M. STEPHAN: "Leaves de Mon Moulin." S.B. from London
- 7.25.—**Programme** S.B. from London
- 8.0.—**SONG AND HUMOUR.**  
ARTHUR CRAMMER (Baritone).  
"Maiden of Mervin"  
arr. Mervin Lawson  
"All Through the Night"  
Traditional Welsh  
"The Gentle Maiden"  
arr. Somerset  
"When Dull Care"  
... Lordridge  
RONALD GOLDFY  
(Interpretation)  
in Music and Humour  
ARTHUR CRAMMER  
"Passing By"  
The Vagabond  
... "Me Only With These"  
... "Quilting"  
RONALD GOLDFY  
in Music and Humour
- 8.45.—**Mr. JOSEPH SHAW** S.B. from London
- 9.0.—**WEATHER FORECAST AND NEWS.** Local News
- 9.20.—**Programme** S.B. from London
- 11.40.—Close down

## WEDNESDAY, June 16th.

- 3.45.—**The Station** Pianoforte Quartet; Leader, Frank Cantell
- 4.45.—**Afternoon Topics:** Mr. Davy T. Roberts, "The Spirit of Cornwall—(3) Quaint Customs and Superstitions."
- 5.15.—**FOR THE CHILDREN**
- 6.0.—**LOZELL'S PICTURE HOUSE ORCHESTRA**  
Conductor, PAUL RIMMER  
March, "Sons of the Brave"  
Bridgton  
Excerpt, "Entry of the Gods into Valhalla"  
... Wagner  
Valse, "Der Romanzer"  
Laurer  
Fox-trot "I Should Like to know Why"  
... Blake  
6.50.—14 val. Horticultural Society Ballet. S.B. from London

## WEATHER FORECAST AND NEWS.

- Prof. H. H. SWINERTON  
L.Sc., F.G.S. S.B. from London
- 7.25.—**SCRIABIN**, interpreted by EDWARD MITCHELL. S.B. from London
- 7.40.—**Mr. HAROLD BAKER**, F.R.P.S., "Old English Features of the Midlands—(4) Architecture."
- 8.0.—**THE STATION ORCHESTRA**  
Overture, "Peter Schmitt"  
Heber
- WANDERER PAINT  
(Interlude)  
"The Arrow and the Song"  
Helfo  
THE ORCHESTRA  
Suite, "Children's Corner"  
Debussy  
"Serenade for the Doll"  
The Little Shepherd  
works Cake Walk  
ALICE COUCHMAN  
(Solo Pianoforte)  
Second Valse Caprice  
Tango in Flat Minor  
Cavotte in A Flat Minor  
Arabesque in the Form of a Study  
Lecher
- THE ORCHESTRA  
Symphony March and Sultanello from Symphony No. 4 ("The Italian")  
Mendelssohn  
WINFRIED PAYNE  
"Lullaby"  
Loughan W. ...  
A Long Evening  
THE ORCHESTRA  
Edith Mace, "Hawthorn"  
Lecher
- 8.40.—**WEATHER FORECAST AND NEWS.** Mr. J. A. BATHER, D.Sc., F.R.S. S.B. from London  
Local News
- 10.0.—**POPULAR HOUR**  
THE ORCHESTRA  
Selection, "The Merry Widow"  
Lehar
- ALICE COUCHMAN  
Pole ... "What"  
Boschington  
Concert Study ... Study  
M. ...  
THE ORCHESTRA  
Valse, "Santiago"  
Corbi  
WINFRIED PAYNE  
Sick, Red Sun"  
... Des Riego  
"My Ain Folk"  
... Lemon  
THE ORCHESTRA  
Selection, "Arlotte"  
Feuers and Noctella
- 11.0.—Close down

## THURSDAY, June 17th.

- 3.45.—**The Station** Pianoforte Quartet; Leader, Frank Cantell
- 4.45.—**Afternoon Topics:** Planning M. Ansteth, "The Romance of Clothes—(1) Silk." Janet MacFarlane (Soprano).
- 5.15.—**FOR THE CHILDREN**
- 6.0.—**Programme** S.B. from London
- 7.0.—**WEATHER FORECAST AND NEWS.** Prof. T. E. PLET, M.A. S.B. from Liverpool
- 7.25.—**SCRIABIN**, interpreted by EDWARD MITCHELL. S.B. from London
- 7.40.—**Mr. WILLIAM W. KNOCH**  
"Some Famous Voyagers"  
Captain Cook

## EXCERPTS FROM THE LIGHTER OPERAS.

- Relayed to Coventry.
- THE STATION ORCHESTRA  
Conductor, JOSEPH LEWIS  
Overture, "Mignon"  
Thomas
- HARRY BRINDLEY  
(Bass)  
Anna, "The Call of Goss"  
...  
GERTRUDE JOHNSON  
(Soprano)  
Anna, "La Vie"  
...  
THE ORCHESTRA  
Intermezzo from "Caval"  
...  
H. ROBERT THORPE  
(Tenor)  
and HARRY BRINDLEY  
"Be Mine the Day"  
...  
THE ORCHESTRA  
Cavotte from "Mignon"  
Thomas
- H. ROBERT THORPE  
Anna, "Eden Mavourneon"  
...  
GERTRUDE JOHNSON  
Anna, "Song, Jest, Perfume and Dance"  
...  
H. ROBERT THORPE and HARRY BRINDLEY  
Gendarme's Duet, "Gendarme de Drignan"  
...  
THE ORCHESTRA  
Valse des Sylphes,  
...  
GERTRUDE JOHNSON  
H. ROBERT THORPE and HARRY BRINDLEY  
Trio, "Holly"  
...  
10.30.—**WEATHER FORECAST AND NEWS.** Topical Talk. S.B. from London  
Local News
- 10.0.—**HAROLD WILLIAMS** (Song Recital). S.B. from London
- 11.0.—**DANCE MUSIC.**  
THE SAVOY BANDS  
S.B. from London
- 12.0.—Close down

## FRIDAY, June 18th.

- 2.45.—**Schools' Transmission.** Lecture 13. Mr. Frank Jones, "History in Literature—a Picture of Life in the Fourteenth Century."
- 4.45.—**Harold Tarter's Orchestra** relayed from the Prince's Café
- 4.45.—**Afternoon Topics:** Planning M. Ansteth, "Rhymes for Gossers." Moral Normanet  
...  
5.15.—**FOR THE CHILDREN**
- 6.0.—**LOZELL'S PICTURE HOUSE ORCHESTRA**  
Conductor, PAUL RIMMER  
Fox-trot, "Wanderlust"  
...  
Finale from Symphony, No. 41, in G Major (The "Jupiter")  
...  
Overture, "Obsequy"  
...  
Selection, "A Life on the Ocean"  
...  
(Continued on the next page)







**Week Beginning  
June 13th.**

Mr JAMES ACATT Dr 22-11-50  
B from London

The incident takes place in an ante-room of the County Lunatic Asylum, where a Bazaar is in progress.

Oxford Buildings, Oxford Street  
SW1 3JG  
Power 5KVA - 24 KW; London  
3KW. Main 1 KW Relay 200 Watts.

Al in a Row": "Dearest,  
Don't Thou Ever Call to  
Mind?



**Week Beginning**  
**June 13th.**

7.0.12.0. Programme S II. from Lon-  
don











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378 M.

# MANCHESTER PROGRAMMES.

Week Beginning  
June 13th.

## SUNDAY, June 13th.

1. **BILLS OF**  
Chester Cathedral,  
followed by  
EVANSON
2. **AN HOUR OF CHAMBER**  
THE DON HYPER STRING  
QUARTET  
DON HYDEN (1st Violin)  
MAL RICE WARD (2nd Violin)  
HAROLD WILDOP (Viola)  
SIDNEY WRIGHT (Cello)  
Ray Quartet Op. 10
- Moderato; Interludium; Alla  
Mazurka. Finale. Une Fete  
Soleil
- Quartet in G Major, Op. 27 Grieg  
Allegro Moderato et Agitato; Ro-  
manza. Intermezzo, Finale  
Lento leading into Presto al  
Saltarello
3. **SEAN SPEAR'S HERO**  
INES S.B. from London
- 6.0 -Close down
4. **MARTIN IN THE HILLS**  
S.B. from London
- 4.55. **The Worker's Good Cause**  
Appeal by Miss SYBIL  
THORNDIKE, S.B. from  
London
5. **WEATHER FORECAST AND NEWS**  
Local News
6. **Programme S.B. from London**

## MONDAY, June 14th.

1. **School Transmission: The Rev**  
W. Keen, B.A., LL.B.  
Travel Pictures—(VIII) The  
Life of the Desert.
- 4.1. **Orchestral Music relayed from**  
the Piccadilly Picture Theatre
- 4.0 **Mr. S. Rogers, F.R.S., "Some**  
Common Vegetables."
- 4.15 **Tea-Time Orchestral Music**  
from the  
Piccadilly Picture Theatre
- 5.0—**Mary Langham (Recitations),**  
5.15. **FOR THE CHILDREN**  
5.0.—The Majestic "Celebrity" Or-  
chestra: Musical Director,  
Gerald W. Bright, Relayed  
from the Hotel Majestic, St  
Anne-on-the-Sea.
- 6.0 **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from London
- 7.0 **SUNDAY**  
EDWARD MITCHELL, S.B.  
from London
- 7.10 **Dr. FLORENCE G. HIGHAM**  
Pictures of Manchester's Pro-  
gress—(II) Two Pioneers of  
Lancashire
8. **HUNGARIAN SONGS—**  
**OLD AND NEW.**  
Recited by  
HAROLD RAYNER, (Baritone).
1. **Long Ago, When I**  
Was Free"  
Play Only, Play On!"  
"Remember, Go Not  
Sorrowing"

- Now.
1. **THE WELSH PLAYERS**  
"Albert's Way Out"  
A. J. JONES, S.B. from  
London
2. **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
London
3. **TEA-TIME MUSIC**  
The Band of  
The Northumberland  
Regiment  
Relayed from the  
West End Bandstand, Morecombe  
by Downwell (Soprano)
- 4.15. **FOR THE CHILDREN**  
Programme S.B. from London
- 5.0 **ALWAYS MERRY AND BRIGHT!**  
THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 6.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"
- 7.0 **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
London
- 8.0 **TEA-TIME MUSIC**  
The Band of  
The Northumberland  
Regiment  
Relayed from the  
West End Bandstand, Morecombe  
by Downwell (Soprano)
- 9.0 **FOR THE CHILDREN**  
Programme S.B. from London
- 10.0 **ALWAYS MERRY AND BRIGHT!**  
THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 11.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"

## TUESDAY, June 15th.

1. **THE WELSH PLAYERS**  
"Albert's Way Out"  
A. J. JONES, S.B. from  
London
2. **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
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3. **TEA-TIME MUSIC**  
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Selection, "A Band and a Maid"
- 11.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"

## WEDNESDAY, June 16th.

1. **THE WELSH PLAYERS**  
"Albert's Way Out"  
A. J. JONES, S.B. from  
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2. **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
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THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 11.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"

## THURSDAY, June 17th.

1. **THE WELSH PLAYERS**  
"Albert's Way Out"  
A. J. JONES, S.B. from  
London
2. **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
London
3. **TEA-TIME MUSIC**  
The Band of  
The Northumberland  
Regiment  
Relayed from the  
West End Bandstand, Morecombe  
by Downwell (Soprano)
- 4.15. **FOR THE CHILDREN**  
Programme S.B. from London
- 5.0 **ALWAYS MERRY AND BRIGHT!**  
THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 6.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"
- 7.0 **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
London
- 8.0 **TEA-TIME MUSIC**  
The Band of  
The Northumberland  
Regiment  
Relayed from the  
West End Bandstand, Morecombe  
by Downwell (Soprano)
- 9.0 **FOR THE CHILDREN**  
Programme S.B. from London
- 10.0 **ALWAYS MERRY AND BRIGHT!**  
THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 11.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"

1. **THE WELSH PLAYERS**  
"Albert's Way Out"  
A. J. JONES, S.B. from  
London
2. **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
London
3. **TEA-TIME MUSIC**  
The Band of  
The Northumberland  
Regiment  
Relayed from the  
West End Bandstand, Morecombe  
by Downwell (Soprano)
- 4.15. **FOR THE CHILDREN**  
Programme S.B. from London
- 5.0 **ALWAYS MERRY AND BRIGHT!**  
THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 6.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"
- 7.0 **WEATHER FORECAST AND NEWS**  
M. STEPHAN, S.B. from  
London
- 8.0 **TEA-TIME MUSIC**  
The Band of  
The Northumberland  
Regiment  
Relayed from the  
West End Bandstand, Morecombe  
by Downwell (Soprano)
- 9.0 **FOR THE CHILDREN**  
Programme S.B. from London
- 10.0 **ALWAYS MERRY AND BRIGHT!**  
THE STATION ORCHESTRA  
Selection, "A Band and a Maid"
- 11.0 **ARTHUR CHAMBER**  
"Life's Short Time"  
"June"  
"The Sound Dance"

(Continued on the next page)



Week Beginning  
June 13th.

**Special Programme**

**THE PICCADILLY PICTURE  
MILITRE ORCHESTRA :**  
**Conductor STANLEY C. MILLS**  
Relieves from the  
Overture "Chal Romano" Kietelbey  
JAMES SAVIN (Baritone),  
"The Song of the Wagoner"  
Reevie Smith  
Don Juan's Serenade "  
Tchukowsky  
"Amen O Sain" Murde Croake Day  
THE ORCHESTRA.  
Grand Valse, " Tales from a Vien-  
nese Forest " Strauss  
In the Studio.  
FRANK LEECH (Humorist).  
Dialect Stories.  
THE ORCHESTRA  
Pot Pourri on Schubert Melodies,  
L. H. Stange  
JAMES SAVIN.  
Solo Min " E. de Capua  
Ten Viennese Waltz Songs "  
Poniatowski  
Young Tom o' Devon "  
Kennedy Russell  
THE ORCHESTRA.  
Trio for Windband and Orchestra,  
" Dreisprach " Von Horn  
(Solo Flute,  
GEORGE RUTHERFORD )  
FRANK JOHNSON )  
Franky Korosker  
(Solo Violin, SAM BROUGH.

Selection, "The Waltz Dream."  
 10.30.—WEATHER FORECAST AND  
 NEWS.  
 Topical Talk. S.B. from London.  
 Local News.  
 11.15.—THE LIT. NEWS  
 (Recital). S.B. from London.  
 12.—DANCE MUSIC.  
 THE SAVOY BANDS.  
 S.B. from London.  
 12.0.—Close down.

**FRIDAY, June 18th.**

1.15-2.0. ~ Pianoforte Trio relayed from the Piccadilly Picture Theatre.  
2.25.~School Transmission Mr Frank G. Lowe, F.Z.S., "Rambles with a Naturalist—(VIII.) By the River."  
3.45. The Station Quartet.  
4.0.~Afternoon Topics.  
4.15 Tea-Time Music.  
THE STATION & AFTER  
GWENDOLIN GRAHAM  
(The Entertainer)  
5.15.—FOR THE CHILDREN  
6.0. The Magic Celebrity Orchestras' Musical Director, Gerard W. Birch. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea.  
6.45 A Story of the Week. Papers for the Week. S.B. from London.  
7.0.—WEATHER FORECAST AND NEWS.  
Mr G. A. ATKINSON "Seen on the Screen." S.B. from London.  
7.25. So Pleasant a Cure as Tea. S.B. from London.  
7.45. The Great News of the Week. S.B. from London.  
9.30. WEATHER FORECAST AND NEWS.

Ministry of Agriculture and Fish  
KILSON, S.B. from London,  
Local News.  
10.0.—VARIETY S.B. from London  
10.40. Gordon Bryan  
PIANO RECITAL  
Study in B Flat Minor  
Thème Varié  
Scherzetto  
"Old Musical Box"  
"Passepied"  
11.0.—Close down.

**SATURDAY, June 19th.**

3.30. THE BAND OF THE 1ST BN  
NORTHUMBERLAND  
Fusiliers  
For the ~~the~~ ~~the~~  
West End Bandstand, Morecambe  
for the ~~the~~  
J. C. WINDRAM  
4.6. "M. C. P. of the The China  
and His Name."  
4.15. THE BAND  
{Continued}.

5.0. N. P. C. of the ~~the~~  
5.0. F. O. H. P. C. of the ~~the~~  
4.0. Dance Music.  
THE LONDON RADIO DANCE  
BAND.  
*Relayed from London.*  
6.30. "La Chanson des Belles" A. S.  
~~the~~  
6.33. "The Song of the New Bell  
Tower."  
"The Weather Forecast" N. W. S.  
Mr PHILIP ALDIN. S. S.  
*from London.*

7.35.—S. R. L. B. I. N. = interpreted by  
from London  
7.40.—Mr. F. LACEY LINTOTT  
Weekly Talk on Sport  
8.0. **BAND, HUMOUR AND SONG.**  
**THE SHAW PRIZE**  
**RASS BAND**  
Conductor W. E. L. L. L. L.  
March, "Symphony"  
Overture, "The Bohemian Girl"  
Ballet, arr. R. L. L. L.  
**NORMAN ALLIN** (Bass)  
"Dying Embers" .. Merikanto  
"The Wolves" .. .. . Arcturion  
**THE BAND**  
Selection, "William Tell"  
Romans, arr. R. L. L. L.  
**YVETTE**  
(The Quaint Comedienne)  
Goes Shopping  
Wallace Arthur.  
T. H. L. L.  
Selection from the "The Lull"  
Symphony  
Selections from J. A. L. L. L. L.  
**NORMAN ALLIN**  
"The Lull" .. .. . L. L. L. L.  
"Hybrid the Creton" .. .. . Elliott  
**YVETTE**  
and a Few Songs  
**THE BAND**  
Selection of Verdi's Works.  
9.30.—**WEATHER FORECAST AND**  
**News**  
Sports Talk. S. B. from London  
Local News.  
10.0 **CHEZ NOUS**  
S. B. from London  
10.35 **DANCE MUSIC.**  
**THE SAVOY BAND**  
S. B. from London.  
12.0. **Afternoon**

**Week Beginning  
June 13th**

**SUNDAY, June 13th.**  
3.30 P.M. Programme S.B. from  
4.15 P.M. Programme S.B. from

**MONDAY, June 14th**  
1.30 P.M. Music of  
4.0 P.M. Music of  
5.0 P.M.—Afternoon Topics. Mrs. L.  
6.15 P.M.—Music  
7.30 P.M. Programme S.B. from

**TUESDAY, June 15th.**  
 10 - Afternoon Topics: Talk for  
 11 by Muriel Levy  
 12 MacGregor: Syncopated Songs.  
 13 The Station Pianoforte Quartet.  
 14  
 15 FOR THE CHILDREN  
 16 by the Piano Quartet  
 17 read by Gladys Pip.  
 18 Marie  
 19 H  
 20 Man  
 21  
 22 S L from

WEDNESDAY June 16th.  
 9 0 Afternoon Topics,  
 + Dance Music  
 THE NEW GRAFTONIANS  
 DANCE ORCHESTRA,  
 from the Grafton Rooms.

5 15.—FOR THE CHILDREN.  
6 00.—Light Music.  
5 20 —The Gospel Union of Girls' Clubs  
on the New England  
The Gospel Union of Girls' Clubs  
The Gospel Union of Girls' Clubs  
5 30 —The Gospel Union of Girls' Clubs  
6 30 —The Gospel Union of Girls' Clubs  
Bulletin, S.D., from Manchester

70  
MUSIC AND A PLAY  
THE STATION OCTET  
LUB. FREDERICK BRWN  
G. W. L. S. A. P. R. K.

8.10. LENA GRIFFITH (Soprano).  
 "My Resting Place"  
 "The Secret"  
 "To Music"  
 "Who is Sylvia?" } Schubert  
 8.20. THE OLIVEA  
 "Wedding Cake Caprice," Op. 76

8.30. THE STATION REPERTORY  
PLAYERS  
in  
"Sal Maques"  
A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Presented by  
**EDWARD P. LANN.**  
 A W. F. F.  
**WILLIAM ARMSTRONG**  
 A. L. L. L. L.  
**MURIEL LEVY**  
 Mind Picture A balcony that  
 looks out on to the river &

[illegible]

9.9. THE QUETTY.  
Pas des Fleurs + Debbies  
9.10. LENA GRIFFITH  
" One Morning Very Early Henderson  
" A Brown Bird Sings " Ayda Wood  
" The Song My Mother Sang Grisham  
9.20. THE QUETTY.  
Belmont, " The Japanese " Kallman  
+ 30 1. 1. 1. 1. 1. 1. 1. 1. 1. 1.

THURSDAY, June 17th.

40 11 o'clock. From the Trocadero Cinema,  
0 A. D. N.

5.15. FOR THE MILLBURN.

6.0. Light Music.

6.35. Programme A. D. from London

710 Prof. T. E. PREP, M.A.  
 "Ancient Egypt  
 725 SCHEARS  
 ED. AND MITCHELL  
 740 SCOTT, V. M. D. M. B.  
 West. Sp. 1846  
 80123

FRIDAY, June 18th  
31.34 Mr. T. A. Ingram  
Darius (4)  
40--Afternoon Tupper Kate I

tel and George Jefferson (Bar.  
 † 1790  
 H Q L I F H H A L E S  
 b K n m s t f c h u n o b  
 b 50 37 0 t y m m s t e n e t u

**SATURDAY, June 19th.**  
 4 Q.—Gailard and His Orchestra, from  
 the Scala Cinema  
 5.0 Afternoon Topics "Is Mar  
 7.0 The F. J.

5.15.—FOR THE CHILDREN  
6.0.—Light Music.  
Dance Music.  
THE LONDON RADIO DANCE  
AND  
Relayed from London  
7.0-12.0.—Programme & B from Lon







**Week Beginning  
June 13th.**

A programme entitled "A Music Lover's Hour" will be given on Friday, when Mr. Norman Allen, the famous bass, will be one of the artists. Messrs. Frank Charlton and Ted Bates, who will provide some entertainment on the same evening, are well known in the North, not only as broad cast artists, but as successful concert party artists. Mr. Charlton is leader of the well-known "F. & T. Concert Party," of which Mr. Bates is also a member.

**Week Beginning  
June 13th.**

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# BELFAST PROGRAMMES.

Week Beginning  
June 13th.

440 M.

## SUNDAY, June 13th.

- 4.10 **Young People's Rally.**  
Conducted by  
MR. HERBERT SIMPSON, M.A.  
Presided over by the  
Rev. R. K. HANNA, B.A.,  
Moderator of the General  
Assembly  
Relayed from the Assembly Hall
- 4.30. Programme S.B. from London
- 6.0. Close down
- 8.1. ST. MARTIN'S IN-THE-FIELDS. S.B. from London
- 8.35 The Week's Good Cause. The Church of England's War and Peace Appeal by Miss SYBIL H. BRADLEY. S.B. from London
- 9.1. WEATHER FORECAST AND NEWS Local News
- 9.15 Programme S.B. from London.
- 10.0. Close down.

## MONDAY, June 14th.

- 4.15. Miss Florence Irwin, Talk for Housewives, "Jellies."
- 4.30. The Belfast Radio Quartet
- 5.30. FOR THE CHILDREN
- 6.0.—Programme S.B. from London
- 4.40.—Boy Scouts Bulletin: The Rev. V. Fielding Smith, Asst. Com. (Moderator), North Belfast District, "The Religion of Scouting."
1. WEATHER FORECAST AND NEWS Mr. J. M. AGATE. S.B. from London
- 7.25. SCRIABIN, interpreted by EDWARD MITCHELL. S.B. from London.
- 7.40. The Rt. Hon. NOEL BUXTON. S.B. from London.
8. **MUSICAL COMEDY.**  
**Old Favourites.**  
THE STATION ORCHESTRA  
8.40. Sir TONY D'ARCY  
8.45. FRANK WEBSTER (Tenor)  
Sings "The Merry Widow" (Lehar)  
"I Care Not If the Cup I Hold" ("Roses of Persia")... Sullivan  
9. THE ORCHESTRA  
Selection, "Florodora" (Lasker Stuart)  
9.40. MARION BOWERS (Soprano).  
"Little Princess, Look Up" ("Agnus")... Monckton  
"Pipes of Pan" ("Arcadians") Monckton  
Love, Sometimes I Dream Of It ("Gabriella")... Williams  
9.55. **Modern Comedies and Revues.**  
FRANK WEBSTER  
"Circles of the Night" ("Red Herring")... Solomon  
"My Paradise" ("Katinka")... Prind  
"Red Rose" ("Monnet Beaucaire")... Hargrave  
10. THE ORCHESTRA  
Selection, "Lady, Be Good" (Gershwin)  
10.15. MARION BOWERS.  
"The Musician" ("The Last Waltz")... Strauss  
"Ricketty Coo" ("Katinka")... Prind  
"The Sing Around Your Fingers" ("Merry Mary")... Thompson

- 9.25. THE ORCHESTRA  
Dances from "The Red Maid" (Philips)  
10.00. WEATHER FORECAST AND NEWS  
Edison Series Mr. C. S. EVANS.  
S.B. from London  
Local News  
10.10.—Programme S.B. from London  
11.0. Close down

## TUESDAY, June 15th.

- 4.15. MARGARET WHEAT (Poetry Recitations).  
Every Hope  
"A Woman's Last Word" ..... Browning  
"Up at a Villa-Down in the City"  
"Sonnet on Westminster Bridge"  
"Among All Lovely Things My Love Had Been"  
"The Reaper" ..... Wordsworth
- 4.30. **Light Music.**  
THE STATION ORCHESTRA.  
Overture, "Ray Bess" (Mendelssohn)  
Pick a Marigold (H. Hopkin)  
"Dance Ma Libre" (Saint Saens)  
Dance from the Country (Cottini)  
Intermezzo (Cavalleria Rustica) (Mascagni)  
Prelude (Jascha)  
Spanish Dance (Mozart)  
5. THE STATION DANCE BAND  
Fox-trot "Barbarous Maid" (Billings)  
Fox-trot "Kinky Kats' Parade" (Donaldson)  
Waltz "My Irish Home Sweet Home" (Naxos)  
One-step "Barcelona" (T. Evans)  
Fox-trot "I Do, I Do, Don't You?" (Lito)  
Fox-trot, "Mamma's Gone Dancing" (Gordon)

- 5.30.—FOR THE CHILDREN
- 6.0.—Programme S.B. from London
- 6.1. WEATHER FORECAST AND NEWS  
MR. STEPHAN "Lettres de Mon Moulin" S.B. from London
- 7.25.—SCRIABIN, interpreted by EDWARD MITCHELL. S.B. from London
- 7.40.—Topical Talk. S.B. from London.
- 8.0.—Programme S.B. from London
- 8.45. Mr. GEOFFREY SHAW, "Music and the Ordinary Listener." S.B. from London
- 9.0.—WEATHER FORECAST AND NEWS Local News
- 9.20.—ALDERSHOT COMMAND  
NEAR, LIGHT TATTOO  
S.B. from London.
- 10.15 approx. J. & P. PAYNE'S HOLLAND LANCE BAND  
S.B. from London
- 11.22 ALDERSHOT TATTOO (Continued). S.B. from London
- 11.40. Close down

## WEDNESDAY, June 16th.

- 4.15.—Afternoon Topics
- 4.30.—The Belfast Radio Trio
- 5.30.—FOR THE CHILDREN
- 6.0.—Programme S.B. from London.
- 7.0. WEATHER FORECAST AND NEWS  
Prof. H. H. SWINERTON  
D.S. F.G.S. S.B. from London  
Anaghnam

- 7.25.—SCRIABIN, interpreted by EDWARD MITCHELL. S.B. from London.

- 7.40.—Mdlle. HERITIER: French Reading from "L'Orchidee" (Pierre Benoit).

8. **ORCHESTRAL CONCERT**  
THE AUGMENTED STATION ORCHESTRA  
Conducted by  
G. O'CONNOR MORRIS  
Overture, "Der Freischutz" (Weber)

- 8.12 WILLIAM HESELTINE (Tenor).  
Aria with Orchestra. "The Masterminders" (Wagner)

- THE ORCHESTRA  
Rhapsody, "A Shropshire Lad" (Butterworth)

- 8.40. WILLIAM HESELTINE.  
Songs with Piano.  
"The Cloths of Heaven" (Dunkell)

- "A Devon Idyll" (G. O'Connor Morris)  
"Annabel Lee".... Martin Shaw

- THE ORCHESTRA  
"Capriccio Italian" Tchaikovsky

- 9.15. WILLIAM HESELTINE.  
The Finest Idyll  
"Hasten Thy Glorious" (F. Kerby)  
"So Ranges My Soul"

- 9.30.—WEATHER FORECAST AND NEWS.  
MR. F. A. BATHURST, D.Sc.,  
F.R.S. S.B. from London  
Local News.

10. THE ORCHESTRA.  
New World Symphony (Op. 45) (Prokofiev)  
Adagio; Allegro Molto; Largo; Allegro con fuoco.

- 10.30.—SCHUBERT S.B. from London
- 11.0.—Close down.

## THURSDAY, June 17th.

- 4.15.—Afternoon Topics.
- 4.30. The Belfast Radio Quartet.
- 5.30.—FOR THE CHILDREN.
- 6.0.—Programme S.B. from London
- 6.30.—Sir GERALD DU MAURIER  
"The Theatrical Garden Party"  
S.B. from London.
- 6.35.—Market Prices for Farmers.  
S.B. from London
- 6.40. First Days as a Boy Scout  
by Patrol Leader J. Shawney  
(7th Fulham Troop). S.B. from London.

- 7.0. WEATHER FORECAST AND NEWS  
Prof. T. E. PEET, M.A. S.B. from Liverpool

- 7.25.—SCRIABIN, interpreted by EDWARD MITCHELL. S.B. from London

- 7.40.—Automobile Association Talk  
by Mr. STENSON COOK  
S.B. from London

- 8.0. **GOUNOD ANNIVERSARY.**  
THE STATION ORCHESTRA  
Overture, "Mirella."

- 8.10.—Relief. "Roses and Juliet"

- 8.20. THE BELFAST RADIO PLAYERS  
Present

- "Light and Shade."  
A Comedy by  
L. du Gaultier  
Characters  
HUGH HAMILTON  
KATHLEEN PORTER

- Scene A room in complete darkness

- 8.30. THE ORCHESTRA  
March "La Reine de Saba."

- 8.35. MAUDE HUNTER  
(Mozzo-Soprano).  
"Sappho's Farewell" (Gounod)  
Four by the Clock. (Mallarmé)  
"I Will Go With My Father A Ploughing" (Quilter)

- 8.47. THE ORCHESTRA.  
"Hymne à Sainte Cecile."

- 8.53. THE PLAYERS  
Present

- "The Butterfly."  
A Sketch by  
Anne M. Clive Wainock.

- Characters  
HUGH HAMILTON  
KATHLEEN PORTER

- Scene An office waiting-room.

- 9.5. THE ORCHESTRA  
"Souvenir d'un Bal" for Strings and Two Flutes.

- 9.12. MAUDE HUNTER  
"Flower Song" ("Faust") (Gounod)

- (With Orchestra)  
"All Things That We Clasp" (F. Bridge)

- "The Bitterness of Love" (Dunkell)  
(With Piano).

- 9.25. THE ORCHESTRA.  
"Romance du Soir"

- 9.30.—WEATHER FORECAST AND NEWS.  
Topical Talk. S.B. from London.  
Local News.

- 10.0.—HAROLD WILLIAMS. (Song Recital). S.B. from London.

- 11.0. **DANCE MUSIC.**  
THE SAVOY BANDS.  
S.B. from London

- 12.0. Close down.

- FRIDAY, June 18th.**

- 4.15. Afternoon Topics  
Relics of Barbarism, by Guy A. Brown.

- 4.30. THE STATION ORCHESTRA  
Overture, "Egmont" (Beethoven)  
Symphony, No. 39, in E Flat (Mozart)  
Overture, "Light Cavalry" (Suppe)  
"The Phantom Brigade"

- "Bygone Days" ("Reverie") (H. Lorr)  
March, "Pomp and Circumstance," No. 1 (Elgar)

- 5.30. FOR THE CHILDREN

- 6.0. Programme S.B. from London.

- 7.0.—WEATHER FORECAST AND NEWS.  
MR. G. A. ATKINSON. S.B. from London

- 7.25.—SCRIABIN, interpreted by EDWARD MITCHELL. S.B. from London.

(Continued on the next page.)



2BE  
440 M.

## BELFAST PROGRAMMES.

(Continued from the previous page.)

1. Special Talk. S.B. from London.  
8.0.—Programme S.B. from London.  
9.10. WEATHER FORECAST AND NEWS.  
Ministry of Agriculture and Fisheries.  
10.10. SPECIAL TALK. S.B. from London.  
11.0.—Close Down.

## SATURDAY, June 19th.

9.15.—Afternoon Topical.  
9.30. THE STATION ORCHESTRA.  
Overture, "The Clutch of Baghdad."  
"Valse Lorraine" (Sibelius).  
1.00. HARRY DYSON (Flute).  
Theme with Variations, "Do-Do" (by Mr. and Mrs. Herge).  
THE STATION ORCHESTRA.  
March, "The Mad Major" (by Alfred).

10.30. FOR THE CHILDREN.  
11.0.—Programme S.B. from London.  
11.10.—WEATHER FORECAST AND NEWS.  
MR. PHILIP ALLEN (S.B.).  
12.0.—SPECIAL TALK. Interpreted by DWARF MITCHELL (S.B.).

1.00. V. R. HUNTER (S.B.).  
1.10.—SPECIAL TALK. Interpreted by DWARF MITCHELL (S.B.).  
1.20.—SPECIAL TALK. Interpreted by DWARF MITCHELL (S.B.).

1.30. WEATHER FORECAST AND NEWS.  
Sports Talk. S.B. from London.  
1.40.—THE B.B.C. PRESENTS.  
The New Revue, "TUNE IN."  
Sketches by F. FOR. MURRAY and SEWELL. OLIVE. Music by V. S. T. Composers. (Burlesque of Hamlet by ADRIAN JOHNSON. Music by STANLEY HOLT.)

SPECIAL REVUE TALK.  
MR. STANLEY HOLT.

The Revue devised and directed by JAMES LESTER.

9.30. H. E. SAVOY BANDS.  
S.B. from London.  
12.0.—SPECIAL TALK. Interpreted by DWARF MITCHELL (S.B.).

## BELFAST NEWS.

## Musical Comedy.

THE first half of the Musical Comedy programme from Belfast. The programme will be devoted to old favourites and new songs from the past. The soloists will be Mr. Frank Webster and Mrs. Marion Brown. Mr. Webster is a tenor who has been singing in the part in "The New Revue."

## The Augmented Orchestra

Wednesday a concert by the Augmented Orchestra. The programme will be devoted to old favourites and new songs from the past. The soloists will be Mr. Frank Webster and Mrs. Marion Brown. Mr. Webster is a tenor who has been singing in the part in "The New Revue."

## Thursday is the anniversary of

Thursday is the anniversary of a famous birth, and the programme for that evening has been chosen from his most famous works.

## Two Short Sketches.

On the same evening, the Belfast Players will give two short sketches, and there will be two groups of songs by Miss Maudie Lister, a mezzo-soprano who recently appeared at the important Dublin Festivals.

315 M.

## DUNDEE PROGRAMMES.

Week Beginning  
June 13th.

SUNDAY, June 13th.  
8.30-9.0. Programme S.B. from London.  
9.0-10.0. Programme S.B. from London.

## MONDAY, June 14th.

8.15. Mr. E. Kay Robinson, "Reveries and Their Allies—British Lizards." S.B. from London.  
9.0.—Restaurant Music from Duff under the Direction of John Reid.  
9.10. Edith Stewart Fraser, "The Face of the Hair."  
9.15. FOR THE CHILDREN.  
9.30. Musical Interlude.  
9.30.—Programme S.B. from London.  
10.0. Mr. A. H. MILLAR, LL.D., "James Bowman Lindsay—Pioneer of Wireless."  
10.10.—Programme S.B. from Glasgow.  
10.30-11.0. Programme S.B. from London.

## TUESDAY, June 15th.

11.30-12.30. Recital of New Gramophone Records.  
1.30. La Scala Orchestra. F. Ruggledge Bell, Musical Director.  
4.30. CHRISTIAN BLACK (Soprano).  
5.0. Mr. Omer Hays Howell, M.D., "Common Observations and Their Scientific Explanation."  
5.15. FOR THE CHILDREN.  
6.0.—Musical Interlude.  
10.10-11.0. Programme S.B. from London.

## WEDNESDAY, June 16th.

8.15. Sir Stanley Leathes, K.C.B., "The Reform of Parliament—A Personal View." S.B. from Daventry.

10.0. La Scala Orchestra. F. Ruggledge Bell, Musical Director.  
4.30. JAMES SIMPSON (Baritone).  
5.0. Mr. M. S. L. (Soprano).  
6.15. FOR THE CHILDREN.  
6.30. Musical Interlude.  
6.30.—Programme S.B. from London.  
7.40. Canon W. KINSON, "What Every Woman Knows." S.B. from London.

8.0. THE COMMON MALE VOICE CHORUS.  
Conductor, T. P. COLLIER.  
Hail to the Chief (B.S.).  
What Thou Do My Dove (S.B.).  
My Love is Like a Red-Rose Tree (Bantock).  
GEORGE RAINY (Baritone).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).

MARY S. LESSLIE (Soprano).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).

"Our Grand-Daughter"  
A Sketch by St. John Hamant.  
Colonel Lord Alton, K.C.B.  
Late Royal Horse Artillery.  
G. CALDER TAYLOR.

11.0. La Scala Orchestra. F. Ruggledge Bell, Musical Director.  
4.30. JAMES SIMPSON (Baritone).  
5.0. Mr. M. S. L. (Soprano).  
6.15. FOR THE CHILDREN.  
6.30. Musical Interlude.  
6.30.—Programme S.B. from London.  
7.40. Canon W. KINSON, "What Every Woman Knows." S.B. from London.

8.0. THE COMMON MALE VOICE CHORUS.  
Conductor, T. P. COLLIER.  
Hail to the Chief (B.S.).  
What Thou Do My Dove (S.B.).  
My Love is Like a Red-Rose Tree (Bantock).  
GEORGE RAINY (Baritone).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).

MARY S. LESSLIE (Soprano).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).  
The Wee Cooper (S.B.).

"Our Grand-Daughter"  
A Sketch by St. John Hamant.  
Colonel Lord Alton, K.C.B.  
Late Royal Horse Artillery.  
G. CALDER TAYLOR.

6.35.—Programme S.B. from London.  
8.0.—Programme S.B. from Glasgow.  
9.0.—Programme S.B. from London.  
10.0.—Programme S.B. from Glasgow.  
10.35-12.0.—Programme S.B. from London.

## FRIDAY, June 18th.

1.30. La Scala Orchestra. F. Ruggledge Bell, Musical Director.  
4.30. MAY SIENIE (Soprano).  
5.0. John Kerr, "Yourself as Paper Hanger."  
6.15. FOR THE CHILDREN.  
6.30.—"Crystal Range."  
6.30-11.0.—Programme S.B. from London.

## SATURDAY, June 19th.

4.0. Restaurant Music from Duff under the Direction of John Reid.  
5.0. David Williamson, "Our Far Side."  
5.15.—FOR THE CHILDREN.  
6.0.—Musical Interlude.  
6.30.—Dance Music.  
THE LONDON RADIO DANIEL BAILL.  
Arrived from London.  
1.0.—Programme S.B. from London.  
7.40. Miss ELEANOR BELME.  
"Landscape Golf" S.B. from Edinburgh.

8.0.—Programme S.B. from London.  
9.40. Dundee Sports Talk.  
Local News.  
10.0-12.0. Programme S.B. from London.







# LEEDS-BRADFORD PROGRAMMES. Week Beginning June 13th.

**2LS**  
**321 M. & 310 M.**  
**SUNDAY, June 13th.**

8.0-10.50 Programme S.B. from London

**MONDAY, June 14th.**

4.0 The Scala String Quartet, under the Direction of Alfred Tuma  
5.15 FOR THE CHILDREN  
6.0 The Station Trio  
7.0 Programme S.B. from London  
8.0-11.0 Weekly Wireless League Talk  
9.0-11.0 Programme S.B. from London

**TUESDAY, June 15th.**

4.0 Light Music  
5.0 Children's Workshop  
6.0 FOR THE CHILDREN  
7.0 The Station Trio  
8.0-11.0 Programme S.B. from London

**WEDNESDAY, June 16th.**

4.0 The Scala Symphony Orchestra, relayed from the Scala Theatre, Leeds.  
5.0 Songs and Poems by Doris Nichols  
5.15 FOR THE CHILDREN  
6.0 The Station Trio  
7.0 Programme S.B. from London  
8.0-11.0 Programme S.B. from London

**6KH**  
**335 M.**  
**SUNDAY, June 13th.**

3.30-6.0 Programme S.B. from London  
7.0-11.0 Service  
Conducted by the Rev. DAVID T. MANN  
Assisted by the CHORUS of Walmsley Street Primitive Methodist Church  
Relayed from Queen's Hall, London

**MONDAY, June 14th.**

11.30-12.30 Gramophone Records  
3.15 Hammond's Café Trio, under the Direction of R. W. Dove  
4.0 Afternoon Topics  
4.15 Field's Octagon Quartet, under the Direction of J. H. Rodgers  
5.1 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
7.0-11.0 Programme S.B. from London

**TUESDAY, June 15th.**

4.0 Afternoon Topics: Mrs. R. W. Dove  
4.15 Field's Octagon Quartet, under the Direction of J. H. Rodgers  
5.15 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
7.0-11.0 Programme S.B. from London

**4.0 M. W. FLETCHER**  
5.15 FOR THE CHILDREN  
6.0-11.0 Programme S.B. from London

**THURSDAY, June 17th.**

11.30-12.30 Light Music  
1.30-2.30 Programme S.B. from London  
3.15 Hammond's Café Trio, under the Direction of R. W. Dove  
4.0 Afternoon Topics  
4.15 Field's Octagon Quartet, under the Direction of J. H. Rodgers  
5.1 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
7.0-11.0 Programme S.B. from London

**FRIDAY, June 18th.**

11.30-12.30 Light Music  
1.30-2.30 Programme S.B. from London  
3.15 Hammond's Café Trio, under the Direction of R. W. Dove  
4.0 Afternoon Topics  
4.15 Field's Octagon Quartet, under the Direction of J. H. Rodgers  
5.1 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
7.0-11.0 Programme S.B. from London

# HULL PROGRAMMES.

**WEDNESDAY, June 16th.**

3.15 Hammond's Café Trio, under the Direction of R. W. Dove  
4.0 Afternoon Topics  
4.15 Field's Octagon Quartet, under the Direction of J. H. Rodgers  
5.1 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
7.0-11.0 Programme S.B. from London

**MELODY.**

ESSIE WEISER (Soprano)  
CONSTANCE HALL (Contralto)  
ERNEST WILLIS (Tenor)  
FRED TODD (Bass)  
HILDA D. POINTER (Violoncello)  
GEORGE WILBY (Entertainer)  
All the Acoustic mentioned above have very kindly offered to give their fees towards the Hull Dody Unit and Radio Circle "WIFE LESS FOR MOTHERS" Appeal.

**QUARTETS.**

LONDON DOLBY A  
Various B  
S. H. HARTING  
ESSIE WEISER  
Butterflies  
FRED TODD  
The M. d. ght Review  
The Clock  
GEORGE WILBY  
In Selections from the Repertoire

**5.15 FOR THE CHILDREN**  
6.0-11.0 Programme S.B. from London

**WATERLOO JUNE 18th, 1815.**

A Radio Picture of the Period.

Waterloo is a picture of the battle of Waterloo, the day when Napoleon was defeated by the British and Prussian forces.

**A Radio Picture of the Period.**

Waterloo is a picture of the battle of Waterloo, the day when Napoleon was defeated by the British and Prussian forces.

**WEDNESDAY, June 16th.**

3.15 Hammond's Café Trio, under the Direction of R. W. Dove  
4.0 Afternoon Topics  
4.15 Field's Octagon Quartet, under the Direction of J. H. Rodgers  
5.1 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
7.0-11.0 Programme S.B. from London

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5.1 FOR THE CHILDREN  
6.0 Paveley's Restaurant Bijou Orchestra, under the Direction of Edward Stubbs  
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**and Bugles of the BATT WEST YORKS**

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**THE STATION TRI**

**conducted by PERRY FRISCHICK**

**THE ART THEATRE**

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**Variety**

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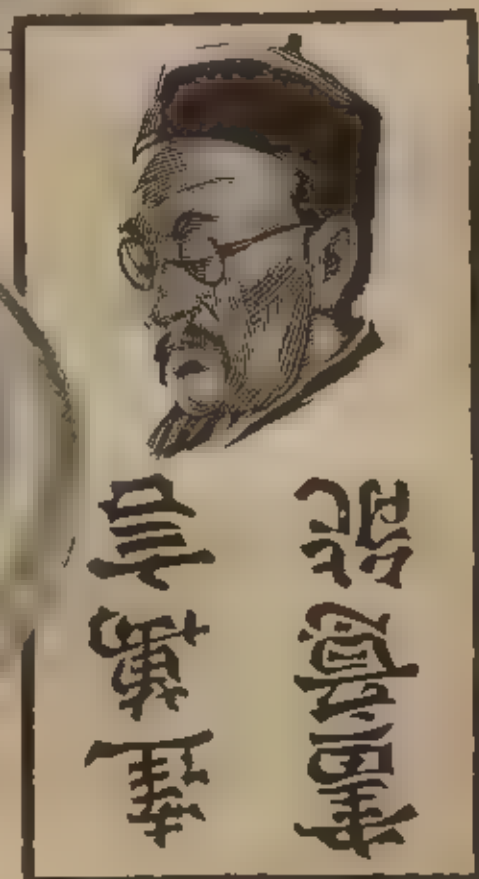


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"One picture is worth more than ten thousand words"



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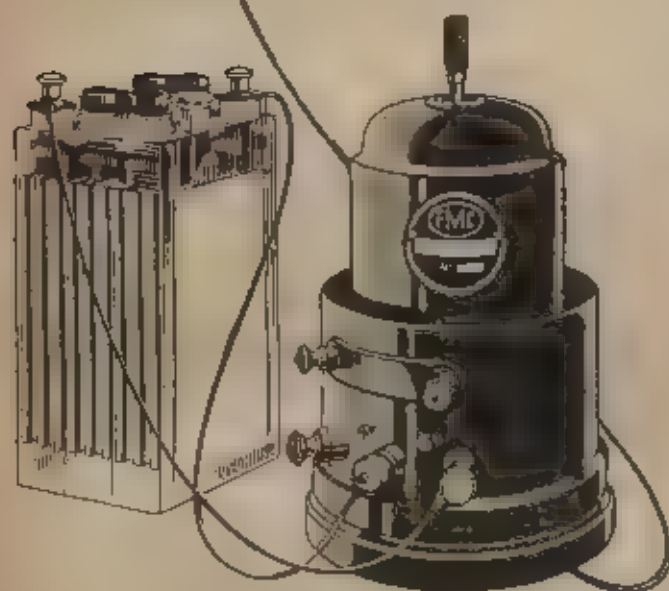
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45/-



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Please state carefully the voltage and frequency of your mains. This information can be obtained from your meter.

Send for our 48-page Illustrated Catalogue No. 10 free and for descriptive leaflet of this charger.

Have you alternating current electric light in your home?

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# Louden Valves



"I have been getting foreign stations..... with the FERL better than I used to get any of the B.B.C. stations with my old valves."

"I would willingly pay 15/- for your valve, which only cost me 9/-."

Every post that arrives brings us in letters from those who decide to be first in place for the Louden Valves on account of their reasonable price. When they receive them they are delighted to find that quite apart from price, Loudens are actually better in every respect than other valves.

There is no secret about this. Louden Valves are specifically designed, they are made of the best British material by British labour in our London Factory. They cost as much to make as other valves, but they cost you less than other valves simply because we sell them direct to you through the Post and through our own Branches.

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Mr. Murray writes: "I have been getting foreign stations..... with the FERL better than I used to get any of the B.B.C. stations with my old valves." "I would willingly pay 15/- for your valve, which only cost me 9/-."

There is a Louden Valve for every need. Bright Emitters, Dull Emitters, D.E. Power Valves, etc.

You will find them fully described in our new 48-page illustrated Catalogue No. 10, which we will gladly send free on request.

Write to us for our new and complete list of the various types. If you have a list of the various types of the various types, we will be pleased to send you a full and complete list of the various types.

Bright Emitters.	Dull Emitters.	D.E. Power Valves.
FERL and FERL 4/6	FERL and FERL 8/-	FERL and FERL 12/-
Dull Emitters.	Dull Emitters.	D.E. Power Valves.
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is most easily  
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The packing keeps the cigarettes  
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Nevertheless

**"It's the Tobacco that counts"**



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**The Fellophone  
High Tension Unit  
For Alternating Current,  
Price £3-10-0**

**For Direct Current,  
Price £2-10-0**



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You are at present using a High Tension Battery of approximately 50 volts, order a 50-volt H.T. Unit. If your H.T. Battery is 80 to 100 volts, order for a 100-volt H.T. Unit.

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Remember that these Units are guaranteed to give Perfect Silent reception. Units sent that the correct type is ordered, and you can have them on **SIX DAYS' APPROVAL**—pack up, see carrier forward against cash. You can also obtain them on the C.O.D. system.

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Super High Tension  
Batteries.**

The Fellophone  
100 volt H.T.  
Battery **13/-**

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You can only obtain the Fellophone Batteries direct from us or from one of our branches, and our policy of selling them thus direct to you enables you to obtain really first-class Batteries at the remarkably low prices shown below.

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Radio 234

**Brown success  
is no accident—  
it is based on solid facts**



**I**f Brown Instruments could recount their experiences they would tell of unstinted effort and considerable labour. They would speak of the elaborate care and minute detail with which every part is constructed and assembled.



**Your requirements are met by one of these Brown Instruments.**

of the many processes through which each unit goes before it is perfect, and of the strenuous tests it must pass before it is authorised for issue.

More care could not possibly be lavished upon any instrument than there is upon the **BROWN Loud-Speakers** and

Headphones. Because of this, when you buy a **Brown** instrument you can be sure you are purchasing an instrument that is perfect in tone and volume.

The success the **Brown** has enjoyed—ever since the pioneer days when the only Loud Speaker on the market bore the name "**Brown**"—has only been attained through such rigid principles in design and manufacture. When you choose a **BROWN** you select an instrument which has proved its merit by its pure tone and perfect volume. No more eloquent testimony could be found than the world-wide use which the **BROWN** enjoys. Hear Radio at its best on the **Brown**.



**Brown**  
Loud Speakers

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Radio 14-15



# £12 FELLOWS WIRELESS

Cash or 67 now and six monthly payments of 33 8



No Aerial

No Earth

No Loose Parts

No Trouble

The Fellophone Portable Three

## TAKE IT AWAY WITH YOU!

Why not have a wireless set that you can use at home on your own aerial (where it will give all the results that a 100-watt vacuum tube set should, and at the same time one that you can pack up in a moment and take with you to the seaside, out in the country or merely to your neighbour's house.

The Fellows Portable Three is such a set. It has an aerial in the tin and can be used either as it stands when it will give good reception in any part of the country (on several pairs of rhinos), or it can be attached to an outside aerial (no earbuds or connection needed in either case), when both range and volume will be greatly increased and speaker reception being comfortably obtained. The set is supplied complete in a black leather carrying case with HT Battery 4 volt non-spillable accumulator, one pair of Fellows lightweight Headphones and three Louden D.D. Fm. e. Valves, and 12 0s. 0d. Maximum Royalty included. Or it can be had on the DEFERRED PAYMENT SYSTEM for £3 7s. 0d. down and six monthly payments of £1 13s. 8d.

When shut the set resembles a small handsome suitcase, and it can be as easily carried.

Ask to have this set demonstrated at one of our Branches, or send to us to-day and have one on SEVEN DAYS APPROVAL against cash.

THE LITTLE GIANT TWO-VALVE SET complete with aerial and the best valve for money has been designed for the wireless market. For £6 15s. 0d. cash or 12 monthly payments of 55s. 6d. you get a 2 valve receiver which will give you most of the results and probably several Foreign sets. THE LITTLE SPEAKER is a 6 volt 20 amp. horn mounted on Fellows' 44 inch HT. battery 2. Louden's aerial insulators, wiring and the famous A.S.E. a Fellows' valve. (Louden Street). This set is a real bargain at a special price. This set also is on SEVEN DAYS APPROVAL and can be obtained on the DEFERRED PAYMENT SYSTEM. Write to-day.



£6-15-0

Write to-day for our Free Illustrated Catalogue No. 10.

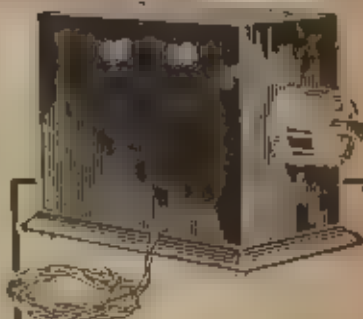


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**Accumulators**  
kept  
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approximately  
**1 1/2d. PER DAY**  
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No. 484. For A.C. on any 115-250 volts, 40-100 cycles, complete with 1 cell and 100 hour acid.

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**T**HE Burndept Trickle Charger is a thoroughly efficient though inexpensive instrument which will save you all the trouble and expense of sending your accumulators away for recharging.

The instrument is 'fool-proof' and cannot go wrong. As soon as your set is switched off it comes into operation and charges the accumulator from the ordinary lighting mains. There is no special fixing required and the current consumption is less than the smallest electric lamp made.

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Swan-Neck Type  
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## JUNIOR price SENIOR performance

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# There is no substitute for a genuine AMPLION

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"AN AMAZING ANNOUNCEMENT"

Edited by  
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**1½ AMPLION 1½**  
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Announcement of Alfred Graham & Co. (E. A. Graham), Crofton Park, London, S.E.4.



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The mathematical combination of heavily tinned strands with a plated copper core in SUPERIAL greatly improves the reception, both of voice and instrumental music. Superial will increase the long-distance range of your set.

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The signals of distant stations come through clear and strong with P.M. Valves because no microphonic disturbances spoil the effective background of silence that accentuates perfect reception.

The wonderful filaments of Mullard P.M. Valves require **ONLY ONE-TENTH AMPERE**, a considerable saving of your accumulator energy, and these filaments are so economical of heating power that **NO SIGN OF GLOW** can be discerned.

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0.1 amp. — 10/6

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For 6-volt accumulator or 4 dry cells.

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